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CONTENTS

FRONTISPIECE, MOROCCAN WOMEN THROUGH ARCHED GATEWAY	514
FOURTEEN DAYS OF ARABIAN NIGHTS	Pedro J. Lemos 515
THE RUGS OF RABAT	Prosper Ricard 545
THE SERVICE OF NATIVE ARTS	Prosper Ricard 547

PICTORIAL COLOR SECTION

GARDENS OF THE OUDAYAS AT RABAT	529
ARCHED GATES OF CITY WALLS OF TETUAN	530
THE SOUKS OR SHOPS IN FEZ	531
PICTURESQUE STREETS OF TETUAN	532
EARLY MORNING AT MOORISH MARKET PLACE	533
BEDOUIN ENCAMPMENT	534
SULTAN GOING TO PRAYERS	535
JEWELERS' STREET UNDER THE WALLS OF MEKNES	536
OLD FORTRESS IN THE ATLAS MOUNTAINS	537
HOLY CITY OF MOULAY-IDRISS	538
ROADSIDE MERCHANT WITH COLORFUL WARES	539
ROOFTOP SCENES OF MOROCCO	540
MEKNES STREET AND TOWER OF NEDJARINE MOSQUE	541
MOST IMPORTANT GATEWAY IN MOROCCO AT MEKNES	542
STREET OF THE NEDJARINE IN MEKNES	543
STREET IN FEZ WITH SCREEN SUNSHIELD	544

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Gateways and arches with varied costumed figures, brilliant sunlit scenes, colorful flowers and foliage make continuous pictures for the traveler's enjoyment and for the artist's sketch book

Fourteen Days of "Arabian Nights"

PEDRO J. LEMOS

DIRECTOR, STANFORD MUSEUM OF FINE ARTS,
STANFORD UNIVERSITY, CALIFORNIA

Drawings and Photographs by the Author

MOROCCO is the most intriguing, exotic travel corner within easy reach of Europe today. Yes, and one of the most easily reached from any of the Atlantic ports of America. Steamers of many lines leaving Boston and New York will, after five to seven days' journey, land the traveler at Gibraltar, which is next door to Tangier, or land him at Tangier or Algiers. From either of these places the journeys around the Moorish cities by the visitor will consist of unparalleled sights, to which nothing in any other European city can be compared. One scene after another—the interweaving street groups of camels, laden donkeys, shrouded veiled figures, and crowded bazaars with chattering merchants in gay robes dickering with more gay robed figures—all portray new scenes, new costumes, new impressions. When the day is done and the traveler reviews the itinerary he wonders whether it has not all been a dream—the dream of Arabian Nights made real and come to life, and every day thereafter becomes another day of strange, oriental nomadic glittering days of daytime Arabian Nights.

Leaving the cities, one passes the native villages of Riff or Berber and rides past groups of harvesters with old-time robes and turbans, cutting grain with hand sickles. Along the road one passes many a donkey carrying Moorish madonnas and children. The traveler feels transported back two thousand years to the Bible times, for here is every type to duplicate the old-time Bible characters, from the Moses of the Rock, Ruth of the grain fields, to the characters of Calvary.

Morocco is full of quaint customs, and its ancient history and customs present many interesting facts and I present a few that I recall:

Moors say that their city of Marrakesh centuries ago was besieged by the men of the Tafilalt. This army brought dates for food and cast the stones on the ground. Today the city is surrounded by a forest of date palms that girdles the town.

The polite guest at a banquet in Morocco must smack his lips loudly to express pleasure to his host. The two fingers and thumb of the right hand are his only table tools, and these must be occasionally held over his head and

licked well after each dish. To forget these courtesies may cause the host to inquire why the guest is not enjoying his food.

It is the fashion in Morocco for cultured Arabs to make access to the richest private home as difficult as possible. The more splendid the residence, the more twisted, dark, narrow and dirty are the streets through which one must approach it. This is done to protect their riches and harems and to guard their religious traditions.

The wives of the Moorish harems are rouged with good luck signs tattooed on cheek, chin and brow, and hair and hands are dyed with henna. Their jewels are rich and numerous. Seven robes are worn by wealthy wives—one over the other. The husband of four wives may be compelled to buy twenty-eight new dresses all at once, and fifty-six just to allow them a change of garment.



The simple cashmere outer drape of the women conceal the three to seven richly embroidered gayly colored robes underneath



In Morocco the tribesmen call to one another from the hilltops. They possess an extraordinary power of carrying their voices over a space that no European could span. Rumors of great events in this way pass from village to village for great distances faster than any courier could carry them.

The fruit of the orchards in Marrakesh are sold during blossom time to fruit merchants who must watch and guard the trees until harvest brings them their reward.

No Moor will harm a stork. Every Moor believes the stork was once a Sultan, changed to his present form by Allah because of arousing Allah's wrath. There are hospitals in Fez and Marrakesh where men minister to the wants of sick or injured storks. In cities of the East where Moslems and Christians dwell,





the storks will live among the Moslems and leave the Christians severely alone.

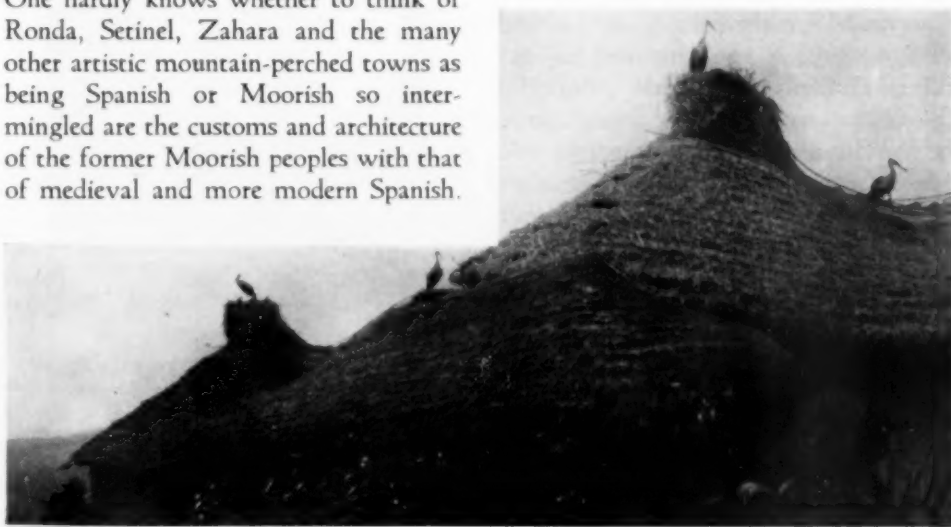
A madman is very often an object of veneration in Morocco, for his brain is in divine keeping, while his body is on the earth. Moors often kiss the hem of the madman's robe.

When the "Morocco-bound" traveler disembarks at Gibraltar, this fortress city with its romantic history will be found so fascinating as to cast such a lure around him that he almost forgets the African shore cities. Gibraltar is a gateway to the most interesting mountain tours of Spain. One hardly knows whether to think of Ronda, Setinel, Zahara and the many other artistic mountain-perched towns as being Spanish or Moorish so intermingled are the customs and architecture of the former Moorish peoples with that of medieval and more modern Spanish.

These towns justify a separate description which will come in another article and so we will go on to Tangier, the gateway to the Moorish country.

Boarding the little steamer at Gibraltar a sea trip of three and a half hours brings us to the quay at Tangier. If one fortunately stays at the Grand Hotel in Gibraltar, the manager, Mr. Posse, arranges for a Moorish guide to accompany the traveler from Gibraltar to his brother's hotel in Tangier. This eliminates much detail in passing customs and taxi fare details. Our guide, a handsome, fully-costumed young Moorish gentleman named "Mockstar" (Moon and Star), took complete charge of us and our baggage and saw to it that the best locations in Tangier and interesting places to see were part of our program during our entire stay in Tangier.

Tangier is a combination city of both European and Moorish influences. It is



The storks have a preference for the thatched roofs of the native villages in Morocco



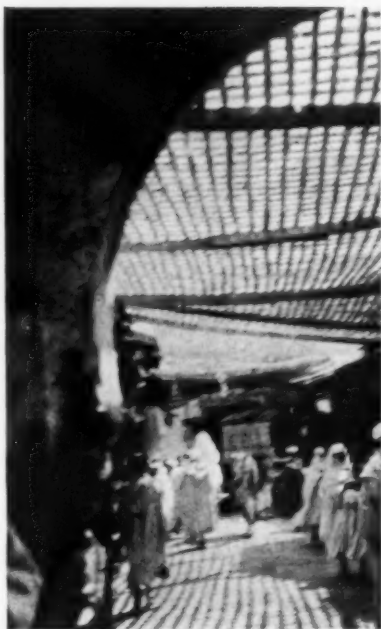
Types

controlled by a government made up of representatives of four nations: England, Spain, France, and Italy. Its native section is very picturesque and separate in a way from the European sections. Its native streets include natives from many parts of Morocco, and on market days one can find Berbers and Riffs, Bedouins and Arabs, all intermingled along the *souk* lined streets or market plazas. The artist or collector of handicraft will find Morocco one of the richest sources in the world for fine leathercraft, textiles, pottery and metal work. Every city and village seems to be interested in one thing—that of hand work. Beautiful things in every available material are to be found repeatedly in all the souks, and Mockstar, our guide, saw to it that we found the best of examples and at proper prices. In Tangier the purchaser may buy with either the Spanish peseta, the French franc, or the English pound. Trips from Tangier may include the Riff villages, little picturesque thatch-covered cottages with stork nests instead of chimneys for finials and cactus grown barriers for fences. Or a trip to the nest-like Moorish village Xauen (pronounced Shouen) in the mountain section of Spanish Morocco, a short ride from Tangier, where Spain is

reviving the Xauen rug industry. A day's trip to Tetuan on Friday will enable the visitor to see the Sultan with his colorful procession come to the mosque for worship. There is the trip to Ceuta also, where the white city capitol of Spanish Morocco borders the Mediterranean. No matter where one goes, picture after picture unrolls before one's eyes and one feels that the artist or craftsman here could be content forever as material goes by without any hunting being necessary. In fact, many artists have settled in Tangier and many a traveling artist finds Tangier, Ceuta, Tetuan, a triad of cities supplying all they can cover without further travel. Inexpensive living and pleasant tropical climate has increased its reputation as a Mecca for



A beautiful gateway at Tetuan and a group of Riff natives with their brim-suspended hats



A street scene in Fez shows the sieve-like roof which conveys an unreal lighting quality throughout this shopping section

artist pilgrimages. Mockstar, our "good Friday," was always on time and always arranged for an extra surprise for the day: a visit to hear old-time musical instruments used by an orchestra; a visit to a Moorish home; a visit to an old weaver's shop, or a special view over the city. We went on mule trips and auto trips and foot trips when the narrow streets were best seen by walking.

When the time came to go to Rabat, Marrakesh, Fez, and Meknès, we selected a dragoman whose position in Morocco would guarantee us entry and opportunities to see art collections. Fortunately the Mr. Posse in Tangier was able to recommend the right man and we found Absalom Kadga and Mohamed El

Amarti very efficient as guide and chauffeur. We decided on a car rather than the railroad or a bus in order to stop and sketch, photograph or collect wherever we wished to. A large Moorish chest purchased early in the trip, when placed on the trunk rack made a fine souvenir holder and we were more than recompensed for the extra expense in the trip by the comfort and saving in buying art objects from the remote villages rather than in the bazaars.

The American car which we engaged looked odd with the operators in flowing burnous and fez headgear and we thought perhaps it would be incongruous to have a modern vehicle in antique cities and byways. However, the car was such a small percentage of modernity and the old qualities of environment so preponderant in influence that the modern car did not cause even a ripple in the wide spaces of antiquity. It just did not count.

Each of the cities we visited on our journey into the interior of Morocco is entitled to an article of its own but as the purpose of this article is to suggest and simplify travel trips for our readers, I will not go into detail on each city, giving only brief notations on each place stressing the points of art and crafts interest. It is impossible by any language or adjectives





Mockstar, our happy competent guide
in Tangier and Spanish Morocco

to create a word picture of the color, movement and strange lure that impresses the visitor in Morocco. Only a trip can complete the picture. Add generous imagination to these following notations and then you will fall short of the actual impressions the visitor will receive.

RABAT. Founded in the 12th century by Abd el Moumene was an independent republic in 1627. Controlled since the 17th century by the present Alanite dynasty. Submitted to French occupation in 1912 and is now the capital for France of the French section. Population about 31,000. The new French city is built separate from the native city and with the exception of sanitary drainage and restoration of old architecture the French are leaving the Moorish qualities of native section unmolested. Many fine Moorish crafts in Rabat. The Rabat rugs are noted for their rich colors and bold designs. Rabat was formerly the point of departure for trips against Spain. The Hassan

Tower set in a group of huge columns about two city blocks space remains from period of twelfth century. Fine view of Rabat and Salé city and Marmora forest from top. Salé was an old pirate stronghold during pirate days. "Robinson Crusoe" and Cervantes both were prisoners of the Moors at Salé. A point up the river called Chella has the Chella Mosque tower, with tile surface. The garden and tombs of Merinides has fine antique ruins and fine sketching opportunities. Many storks on the walls. The Phoenicians and Romans once occupied this point.

Visit also the Museum of Native Arts, once the School of Pilots for pirate craft. Also see Kasba garden with native cafe and school for reviving ancient arts. The souks at Rabat often have courtyards where no traffic of camels or mules can come. Quiet and attractive with trellised vines. Several street fountains.

MARRAKESH. Largest city in Morocco. Founded 1060. Came under present dynasty in 17th century and controlled by French since 1912. Population about 150,000. Center of travel for people from Atlas Mountains and traders from Sahara desert. Minaret of Koutoubia, twin sister to Giralda Tower in Seville, is considered more beautiful of two. Visit Place Djemaa El Fna, great market square where perpetual fair takes place with snake-charmer entertainers, story-tellers and musicians. Wonderful souks or shops. Visit leather craftsmen, jewelry shops, street of dyers, street of metal workers, embroidery shop and weaver's street. Lantern makers in *mellah* or Jewish quarters. Visit rug merchants' market where rugs from





Atlas Mountains are piled on hillside for inspection by buyers.

MEKNÈS. Named after a tribe called the Meknassa. First fortified in 11th century. Reached height of importance in 17th century. Came under French in 1911. Population about 38,000. Twenty-five miles of walls with fourteen towers. Bab Mansour is most beautiful gate built by Moulay Ismail. See ruins of ancient stable that once sheltered twelve thousand horses. Visit Dar Djami, old Moroccan house used as museum of native handicrafts. Souks are unique in that many have series of narrow doors decorated with painted designs of flowers and birds.

VOLUBILIS. Roman ruins twenty miles north of Meknès. Once the center of Roman

occupation when this section was Roman granary. Ruins expected to equal Pompeii when completely excavated. Arch of Triumph, House of the Dog, Forum and well preserved mosaics at baths. Visit Government Museum where collections may be seen.

MOULAY IDRIS. A sacred city to the Moors. Until recently no foreigner permitted. At present, no European permitted to stay within walls over night. Hotel outside of walls for travelers. Best to spend two to four hours visiting available parts of city as strangers are not welcomed anywhere near the mosque, and then proceed to Fez.

FEZ. Early history unknown. Was a colony in 801. Became an educational center in 16th century. Entered by the French in 1911. Population 75,000. Fez River runs under city of Fez in concealed channels. Most active traffic of all Moorish cities. Streets very narrow. Miles of crowded picturesque streets. Mosques and museums interesting. See thirteen bells and brackets across street from Medersa Bou Inania. Bells at one time supposed to have struck the hours by some device. Many typical minaret and fountain subjects through arched gateways for artist's sketches. Many shops and trellised streetways. Large old grape vines climb over trellises. Visit open auction in streets if possible.



Absalom Kadga, our courier and Mohamed ben Abdelah, our chauffeur, with the car used in our excursions



Picturesque groups of many kinds of costumes are always to be found in any of the Morocco cities

Visit government schools teaching Moorish arts and crafts. Kairovuine Mosque is educational center of Morocco. Finest leathercraft made in Fez. Visit dyeing, woodwork, hammered brass and copper souks. Very picturesque.

These brief descriptions may serve as a starting itinerary for those who visit Morocco, but as many more points of interest will be found in each city. Each street is a continuous series of hundreds of places, each an exhibition of native arts and crafts located in unique cave-like shops, and these "souks" built centuries ago (from their appearance) seem to be unending. First one comes to a narrow passage made nearly unpassable by huge tubs filled with bright dyes of different hues. Men slightly attired are dipping silks and skeins and cloths of many textures into the dye pots. Their arms are also dyed and the entire street is a maze of skeins and cloth of every color festooned on every available place to dry. The street of hammered brass and copper is heard long before it is entered. Scores of craftsmen hammering, forging, chasing and repoussé intricate oriental designs, so busily engaged that they ignore the traveling foreigner.

The women of the harems do much needle embroidery for cushions and curtains, as the Moorish home has little or no furniture. Wood is a scarce material in Morocco. A large chest or two or a few taborets may complete the entire wood furnishings. The women of Morocco are permitted to dispose of their embroidery in the street auctions but must do so through the auction agents. The auction is unique in its arrangement. The women are kept separated behind a rope or wooden line from usual traffic. As we approached the auction location we noticed several attendants carrying the objects for sale up and down the streets and around to the souks receiving bids. We were attracted by some fine embroidered silk patterns and bid through our guide, Absalom. After ten minutes, perhaps twenty minutes, the attendant having made his circuit and having received a higher bid came to us again and we raised the bid another franc. This was repeated several times and to hasten the negotiation we offered an increase of three francs, but were informed that only one franc at a time was allowed by law. Ultimately we were awarded the purchase



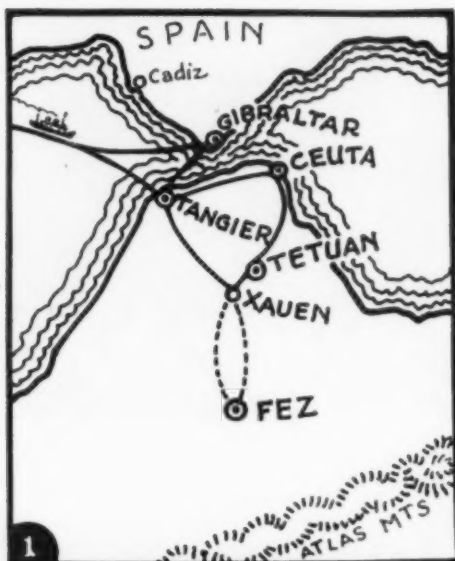
The women use different degrees of face concealment in Morocco, depending upon the section of the country

but we were not allowed to pay the attendant. He brought the owner to us, who was a veiled woman, only her two eyes showing, and those two eyes were wide open and more interested in viewing the foreigners who were purchasing her work than in taking the money which we were offering to her. After receiving the full amount she then gave the auctioneer attendant his fee or commission. No opportunity for the owner not to receive the full amount due him by this method.

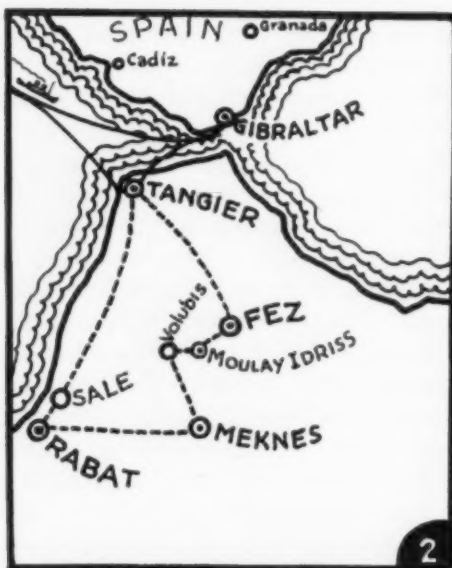
The women of Morocco all go veiled. Their faces are mostly covered and only their eyes revealed in many instances. The Berber and Riff women from the country do not wear veils. In Rabat only one opening the size of an almond nut was left over the bridge of the nose for vision and seemed to be all that was necessary. In some cities parts of the haik or women's covering was often draped as a veil, while in other places a veil was used covering all of the face but two small openings for the eyes.

If a traveler is fortunate to be invited as a guest to a Moorish home he will be served hot tea flavored with mint sweetened with bar sugar. It is good etiquette to request several glasses. One of the days we were entertained in Fez the weather was warm, but the mint tea was much warmer and even though three tall glasses of tea were conquered by me, my host and Absalom thought nothing of drinking twice as many. The tea-pouring ceremony is conducted by the host, the female part of the family remaining strictly in their portion of the house. The tea ceremony being over the host has several bottles from which he sprinkles all hands with orange flower water. The next step is the burning of sandal-wood in a censor over which the burnous covered Moorish men and European women visitors can stand, the incense rising through their garments and conveying a Moorish atmosphere.

While I was looking at the drawings made by the young son of my host,



1
SPANISH MOROCCO TRIP
REQUIRING FOUR DAYS. TWO
EXTRA DAYS IF FEZ IS ADDED.



2
THE FRENCH MOROCCO TRIP
REQUIRING TEN DAYS.
A VERY COMPLETE TRIP.

Mrs. Lemos was asked if she would like to visit the women's apartment. The tendency at present, since French occupation, is to minimize the number of wives in each home. It is also good policy not to display one's wealth, so the approaches to a luxurious home may be very unattractive. Unswept, refuse-littered alleys, dark over-arched passages brought us to a crude large double door. Our guide knocked and a small door in the double doors was opened through which we stooped to pass. While we remained a minute or two in the vestibule section the servant gave a warning so that the women and children could disappear from the open court through which we must pass. As we stepped into the court we found it to be about fifty feet square, opened to the sky, and around which three floors were built, each floor with a veranda opening into the court. The rooms on each floor then opened onto the veranda. Following, Mrs. Lemos describes her visit with the wife of the merchant-host while we were his guests:

"I was much surprised when our host asked if I would like to meet his wife. As so many women live in seclusion in this part of the world I did not expect to meet even one in a social way. As a rule, visitors are frowned upon in Morocco. He led the way down the tiled stairway to the court below. As we reached this court a little black slave girl ran to us holding a big white baby in her arms. She was most anxious for us to see her little charge and wanted to stay with me, and did not want to leave until she was told to do so by our host.

"Our host then clapped his hands twice and one of the walls opened, two



huge decorated doors letting light into a dark room. It seemed strange that his wife should be in such a dark place which led me to guess that the doors are always open when strangers are not about. Then I remembered that on arriving at this house we waited at the front door before entering, no doubt to allow time to close all of the doors opening into the court, for no strange man is allowed to see or meet the women of the household. As these strange doors opened, a slender woman and a little girl stepped to meet me. We shook hands but could only smile at each other. Her husband could talk just a little English, but a little helps a lot, sometimes. They proudly showed me the results of embroidery lessons given the little daughter—much henna-colored silk done in all-over pattern in intricate stitches on white cotton in true Moorish fashion.

"The little girl of four years was dressed just like her mother, only without the headdress. Her father explained that her hair was in the process of being hennaed, so it was allowed to hang. Of course, her mother's was brightly hennaed, as were her hands and feet. But her pretty embroidered slippers covered her toes and only her hennaed heels showed.

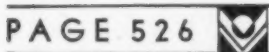
"Her head was covered with a gauzy scarf with a bright edging done in gold thread. A flimsy white robe covered a bright loose garment held in place with a loose belt—a rather mysterious costume to a stranger. She expressed interest in a Sudanese bracelet I had found in Rabat and happened to be wearing at the time. She was much interested in my clothing and hat, which must have looked very somber compared with hers.



THE MOROCCO TRIP MAY
BE EXTENDED TO 14 DAYS
GOING SOUTH TO MARRAKECH



NEW TERRITORY RECENTLY
OPENED TO TRAVEL IF INCLUDED
WILL NEED THREE WEEKS TIME.



"Our visit soon ended, for the little daughter wanted to continue with her embroidery. Her father said that she was working on her dowry and these embroideries would be in her home after she married. Her mother shook hands with me in farewell and wished me pleasant journeys. Then the huge doors closed and we were in the court alone again. My attention was attracted to the opposite wall where someone was rattling doors just like those that had just closed. I noticed curious eyes of other members of the household who wanted to see the stranger, too. Then I saw that all four walls of this bright colorful court with its little sparkling fountain and gay tiles were built of eight great doors that opened to let light into rooms occupied by the host's other wives."

The traveler will find during his foot journeys through the souks and narrow streets that it is necessary to keep one eye on the rear as well as ahead, and the cry,

balek! balek! just means that a donkey or mule or camel is just behind ready to step on your heels. To avoid this one can hire a mule or a donkey and from a safe perch "balek" everybody else.

If at times, patriarchal old men put their hands with fingers opened to their foreheads as they pass, you must not be flattered and neither must you be offended. For with this salute, they are simply using the sign of Fatima's hand to ward off the effects of your evil eye and to thwart the demons which are supposed to accompany every infidel. Otherwise, the Moor is a faithful friend and will use every effort to see that you are comfortable and safe. Absalom would go out of his way to secure for us things only slightly suggested and made the entire trip a great pleasure to us. During our few hours' trip to the forbidden city of Moulay Idriss, on our return to the car we found our chauffeur absent. Absalom was much perturbed and stated that Mohamed had

no business to leave as he should be ready to leave whenever we returned, as they and the car belonged to us every minute of the trip. Suddenly he said he knew where Mohamed would be and disappeared toward the mosque returning soon with the downcast Mohamed whose unlaced shoes showed he had gone to the mosque to pray. The scolding continued in Moorish language for a mile or two of the journey. The chauffeur finally offered a short answer which seemed to appease and end Absalom's reprimand. When interpreted to us, the answer was, "While you were having a good time seeing things, I went into the mosque to pray for the safety and good health of our travelers all the way back to Tangier."

Morocco is a country of rolling hills, distant mountains, verdant valleys, forests and streams. It seemed that every flower grown in our California gardens grew wild breast-high throughout Morocco. This was a surprise to us who had thought of Morocco as a desert, barren stretch of land with an occasional oasis and isolated flat-roofed cities.

France and Spain are doing a wonderful work in preserving and encouraging the native arts and building their modern cities in harmonious types of architecture in perfect unity with the neighboring Moorish cities.

The art traveler to Spanish or French Morocco will have a feast of unbelievable interest, scenes by day only surpassed by the changed night vistas of lantern-lit streetways, scenes equaling the strange scenes of distant hard-to-reach oriental centers.

For a never-to-be-forgotten trip, one that you will want to do again and again, take the steamer trip to Gibraltar or a Morocco port. You will come back enriched with art and travel experience as never before. We found our fourteen days in Morocco so vividly colorful and so strangely oriental in its costumes and groupings that we sometimes think of it as a composite picture of all that could be gathered from the descriptions in Arabian Nights. Our trip was veritably fourteen days—a fortnight—of "Arabian Nights."



MOORISH BOAT DESIGN
SKETCHED FROM AN
ANTIQUE GLAZED PLATE



Pedro J. Isenox
1934

Sunlight and shadow play rapidly on the narrow streetways of Morocco. Minarets, tiled towers, ancient iron-studded doorways, iron-grilled harem windows, make unusual architecture



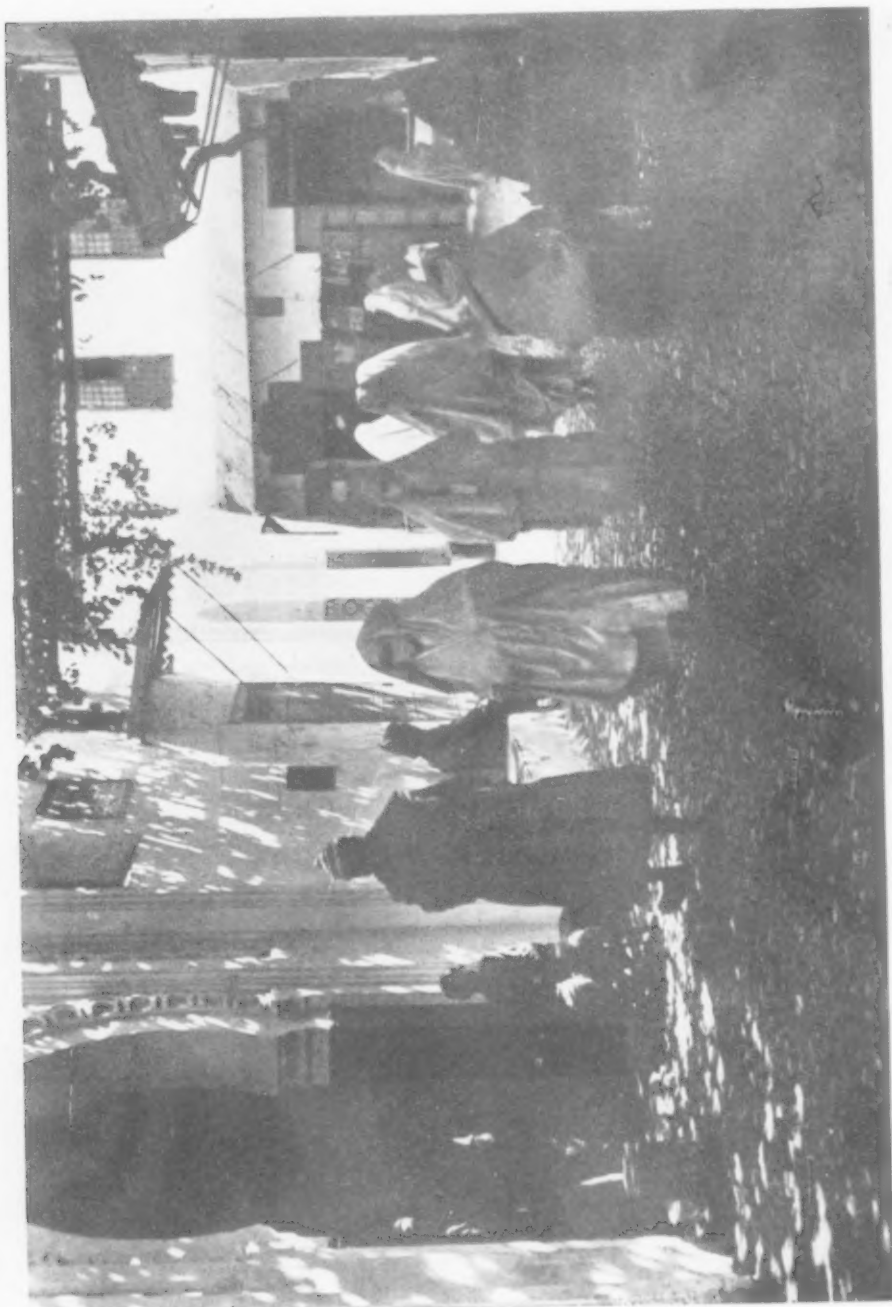
The Gardens of the Oudayas at Rabat with their trellised pathways, crenelated walls and colorful flowers, give the visitor a peaceful hour or two in contrast to the busy streetways of the nearby city



The arched gates of the old city walls around Tetuan, the Spanish controlled Moorish city, are always points of ever-changing interest. A group of Riffs with their odd headdress, wide brims supported to the crown by four cords, are seen coming through the gateway



The souks or shops in Fez vary in their street settings. Overhead latticed or trellised roofings are used to break the sun rays. The shop fronts are often artistically decorated with wooden grilled panels, all combining in a unique architecture



The streets of Tetuan, either in the old part of the native quarters or in the more modern sections, are picturesque and sketchable no matter where the visitor may turn



Early mornings at the Market Place in any Moorish city will bring the camel caravans from the surrounding country with their loads of grain, rugs, or merchandise of many kinds. Or it may be a load of the ever-present tea that has been brought from distant China across many desert miles



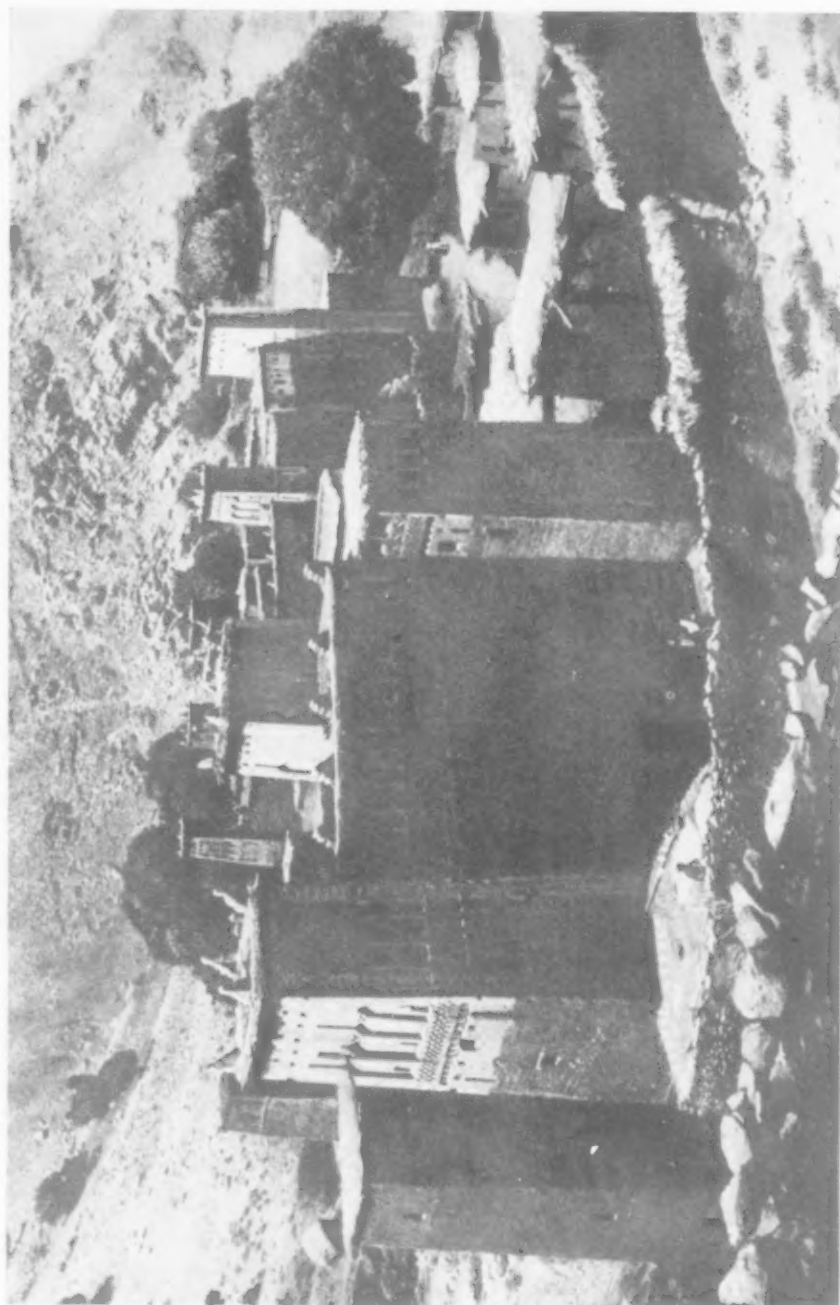
Between the cities the visitor will find encampments of the Bedouins. Sometimes one of their interesting markets may be found. These market gatherings are never regularly programmed, but are spontaneously assembled as weather and merchandise permit



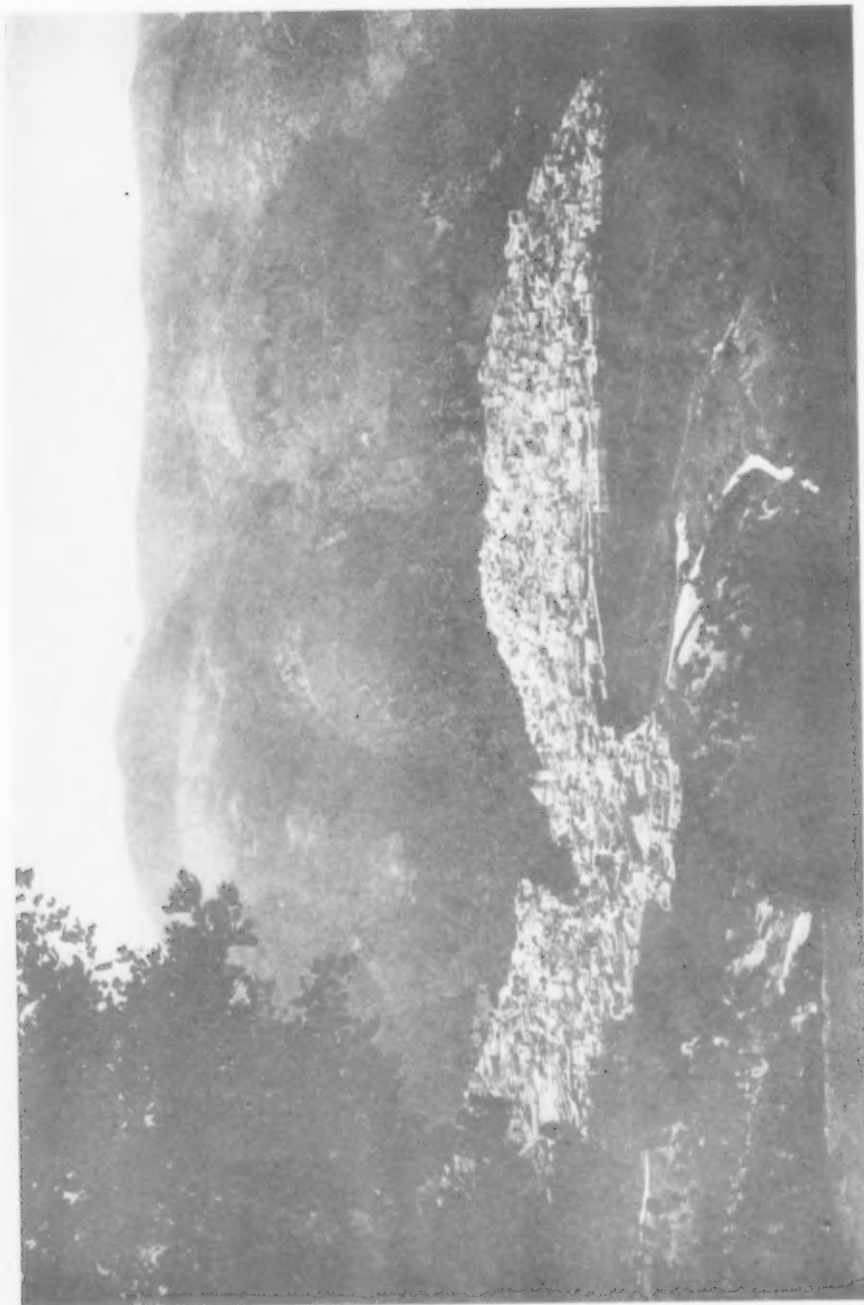
Every Friday the Sultan at Rabat and the Sultan at Tetuan goes to his prayers at the neighboring Mosque. The processional scene, the attendants, the fine Arabian horses, all make a worth-while scene. Friday morning at either Tetuan or Rabat should be planned by the visitor to Morocco



The centuries-old jewelers' street under the old walls of Meknes still continues as the center of filigreed intricate jewelry used by the women of Morocco



Grand old fortresses are found in the Atlas mountains that tell of days of might and turmoil. These mysterious mountains hold many a fabled section which the curious eyes of Europeans have not yet penetrated. Tauradant, the city unsuccessfully attempted to be reached in past years by European explorers, has but recently opened by the French for visitors



Moulay-Idriss, one of Morocco's holy cities, has been recently opened to the European visitor. Only parts of it are permitted to be seen and an inn outside the city walls will accommodate the tourist if he may find it necessary to stay overnight. The city is beautifully located on two hills nestled at the base of mountains. The Holy Mosque is seen at the saddle of the two hills



The roadside merchant with his colorful wares, whether it be oranges, pomegranates, tinware, or rugs is always a picture worth recording. The flowing lines of the burnous make this costume the most graceful robe in the world.



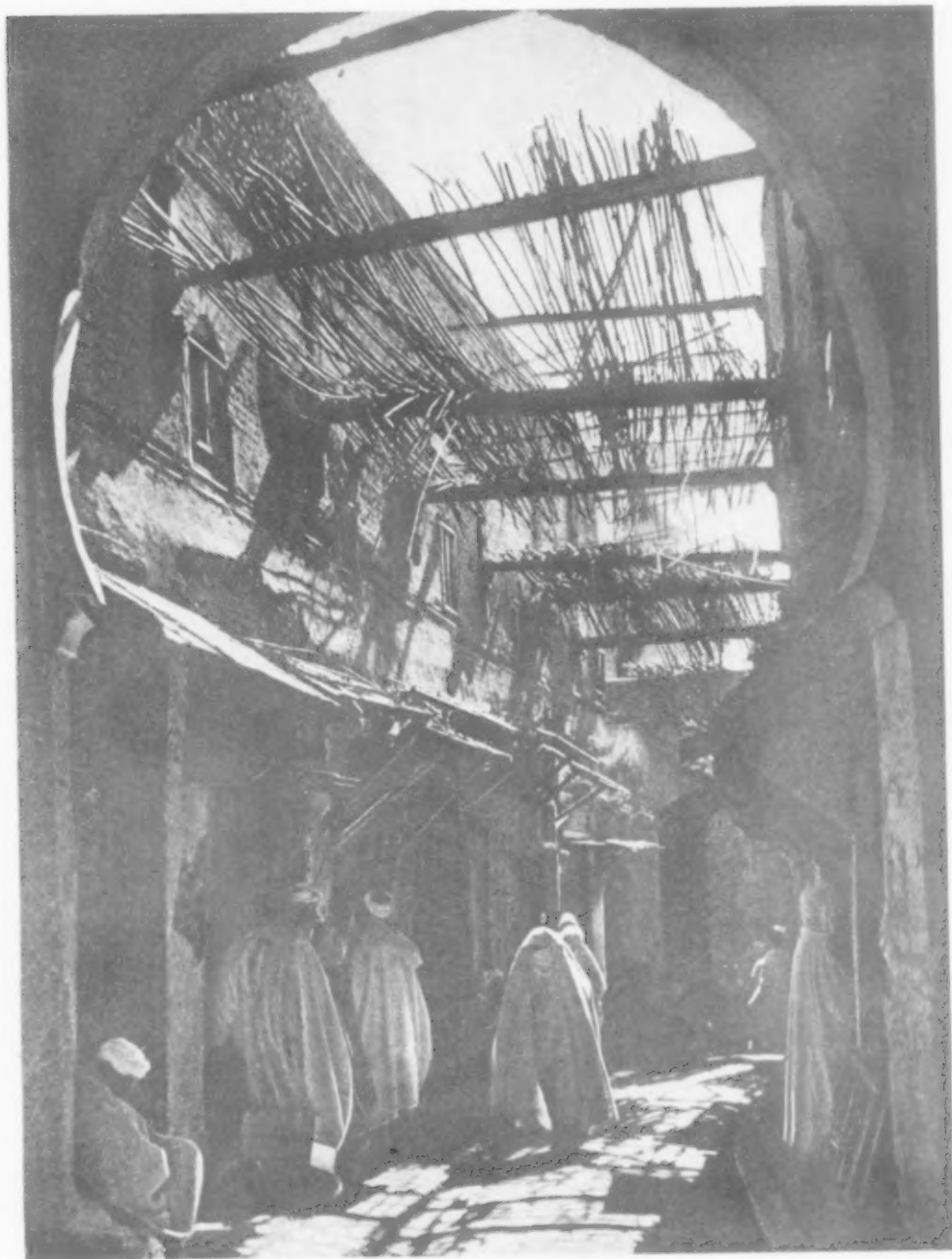
The rooftop scenes of Morocco become of marked interest at different times of the day. The sunset hours will bring the women and children to the flat rooftops, and towers and walls during any hour will have the welcomed storks with their nests, often seemingly precariously located



A street scene in Meknes with the tower of the Nedjarine Mosque against the skyline



This great gateway at Meknes, considered the most important one in Morocco, was commenced by Moulay-Ismael and finished by his son, Moulay-Abdallah in 1732. The colored tile and carved panels adds dignified beauty to this imposing architectural monument



Street of the Nedjarine in Meknes, with its "Arabian Nights" shops where one can easily imagine Aladdin as a part of the scenery. Veiled and shrouded figures complete the feeling of mystery along the mazes of narrow streets in Morocco



The screen-sun-shields above the streets of Fez are echoed in pattern by the shadows cast on the streetway. Along this checkered roadway quaint figures in many-colored costumes move like animated pawns on an elongated chessboard



The Rugs of Rabat

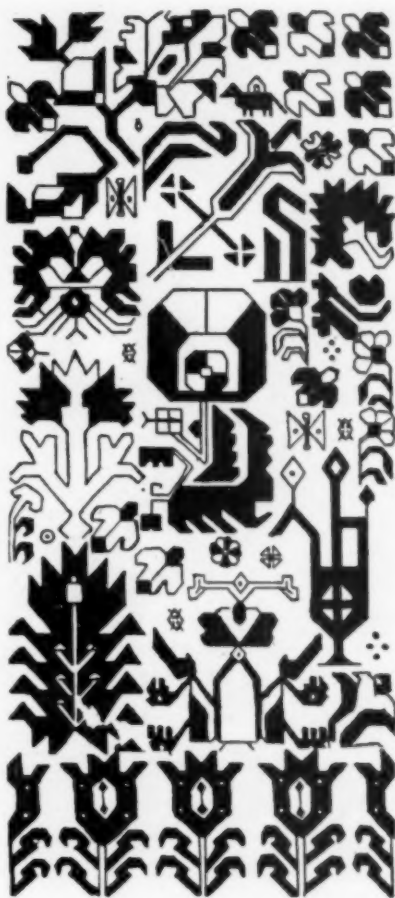
PROSPER RICARD
RABAT, MOROCCO

THIS is the description of the design on a Rabat rug by a cultured and refined old sheik of Morocco:

"Here is what we natives see in the designs of a rug of Rabat: The center is what we call the 'Green Cupola.' The Green Cupola is the tiled roof over the praying room of the mosque, the sanctuary of a Zaouïa, the reception room of makhzen house. In fact, this cupola shelters those who play such an important part in our social and moral life. By analogy, it represents the earthly habitation towards which we direct our steps.

"All around it, there is a wide cultivated field, sort of an urban 'arsa' where grow profusely and intentionally mixed grass, plants and trees. Pretty insects are to be found there: butterflies, scintillating lady bugs, and dragonflies. Thousands of birds fly about and sing. Near an arbour a saddle mule awaits patiently its master. On a metal tray around a teapot glasses filled with tea perfumed with mint await the guests, always welcome. Fragile lights scintillate among the trees. Here metal castagnettes have been forgotten by negroes from Guinea; there balls have been left by the children, and in another corner the pillows on which sat the guests have been forgotten by the negroes.

"At the end of this magnificent garden is the indented arch above which reigns the celestial azure. Then taking a wide alley around the garden one can see the neigh-



boring plantations carefully cultivated.

"Flowers, fruits, trees and bushes grow abundantly there. Man gives his work, Allah gives life. The white and the yellow represent the blossoms, the red a plantation near maturity, and the green the pastures.

"Such is the most tangible meaning of the rugs of Rabat. But any explanation is quite incomplete for the beautiful things are only the material support of exquisite and subtle sensations which lead us to contemplation."



The Riff potters display their wares in the Market Place near the Gateways of Tangier. This Market Place is an ever-changing scene of many types of varied costumed figures



The Service of Native Arts

in French Morocco

PROSPER RICARD

RABAT, MOROCCO

FROM a long past, the brilliant periods of which are characterized by the blooming of the Almorabide and Almohade periods at the 11th and at the 12th centuries, Saadian and Alonite of the 16th century during the 19th century, and above all by the Spogee of the Merinide period at the 14th century, the Moroccan art has kept traditions and masterpieces which prove the existence of a particularly productive source of artistic inspiration. It is especially in architecture that this art has shown the most startling originality. Everybody praises the beauty of its monuments in which the inlay of enameled clay, the facing of engraved stucco, the friezes, the doors, and ceilings of sculptured or painted wood are so harmoniously mixed. This technique of decoration is found in all the artistic industries whatever they may be: the thick Berber rugs, woven in the mountains; the blankets of Salé, with parallel and multiple bands; the silks of Fez woven on very old looms, such as those that might be found in Byzantium; the embroideries of gold or silver used at Rabat, Meknès, Azemmour, Tétouan; the famous Morocco leathers, leathers so cleverly wrought, cut, embroidered with metallic threads or thongs, ornamented with gilding of gold ink; ceramics which

display its zelliges disposed in pavements or panelling, its vases and dishes with a white stanniferous background adorned with blue or polychrome motifs; the straight or curvate dagger; the powder-flasks from the sons of the Riff; the simple or rustic jewels with rich chased work, precious stones, niellure of enamel, corals, filigree work; and then the splendid manuscripts illuminated with golden and colored arabesques, kept in gorgeous bindings.

Although these artistic industries show a profound Hispano-Moorish influence, they have a character which is strictly Moroccan and which is more evident in the rural art of Berber origin than in the urban art more influenced by Islamism. Both arts use ornamentation with abstract motifs. However, the urban art prefers a styliformirreal flora, complicated fretworks, an epigraphy with curvate or angular motifs, whereas the rural art likes mostly the purely geometrical motifs, of small dimensions, and repeated indefinitely.

All these thousand-year-old artistic industries have probably never been taught, a fact which proves their astonishing vitality, whether we consider the works done by the women left entirely free to use their imagination, or the

works done by men who are grouped in corporations in the towns.

At the end of the 19th century these arts had to fight the serious competition of manufactured European products. The cotton goods of England, the silks of Lyon, the cloths of France and Germany, the flowered materials from Switzerland and Italy, the rugs and machine-made moquettes from Manchester, the crystals from Bohemia flooded the markets of Morocco and caused an increasingly serious crisis as far as the corresponding local industries were concerned. More recently the Japanese products (cloths and shoes) have caused an even more serious crisis.

But as soon as the competition began to make its effects known, following the initiative of the Residing General, Commissioner General Lyautey, the Protectorate took the necessary steps to settle the situation.

In 1915, a Franco-Moroccan exposition, organized at Casablanca, displayed products of the old and modern native industries. The original beauty of the products of different periods was thus revealed. From then on the Administration assumed the task of collecting these products methodically and of offering them as models to the most talented and skilled handicraftsmen.

In the same year of 1915 two inspection offices of native arts were established—one at Fez, the other at Rabat. At the same time two museums of native arts were founded—one in the ancient idrisside capitol, the other in the new administrative capitol. Then in 1918 after an exposition of Moroccan art organized in 1917 at the Pavillon of

Marsan in Paris, the office of Native Artistic Industries was established at the Service des Beaux Arts. Its aim was to centralize all the problems concerning the native artistic production and particularly to supervise the fabrication of it, and to find a market for the products.

After several experiments this Service adopted two methods of supervision—one used at Rabat, then adopted at Meknès and Safi, which established government workshops under the supervision of the office and located in the buildings of the Protectorate, with the materials furnished and the salaries paid by the office; the other, inaugurated at Fez, chose the best handicraftsmen but left them free to work in their own workshops, gave them information (models and reproductions), orders to fill out with prices settled beforehand or bought products from them. In both cases the results were so encouraging that the new production was enjoying a constantly increasing popularity and had a brilliant success at the second exposition held at the Pavillon of Marsan at Paris in 1919.

The method used at Fez and which left the handicraftsman free to use his own means seemed to be the most economical and the most fruitful. From then on the Administration limited itself to supervise the native workshop through inspectors. Consequently the Service of Native Arts was founded in 1920 to take the place of the Office of Native Arts and it was connected with the office of the Direction of Education. Its program is as follows:

1. To look for products of ancient art for the museums of native art founded in 1915 at Rabat and Fez or for other museums to be founded in other cities, in



order to re-educate the adult handicraftsmen.

2. To try to find the handicraftsmen capable of helping to make a success of the artistic renovation.

3. To choose the best methods to apply according to the different places and circumstances, bearing in mind that the domestic and private workshops are the most satisfactory.

4. To establish an artistic documentation.

5. Since the stamp of the Government has been done away with try to find a market for the Moroccan rugs.

6. To participate actively in the expositions of native art held in Morocco or in other countries.

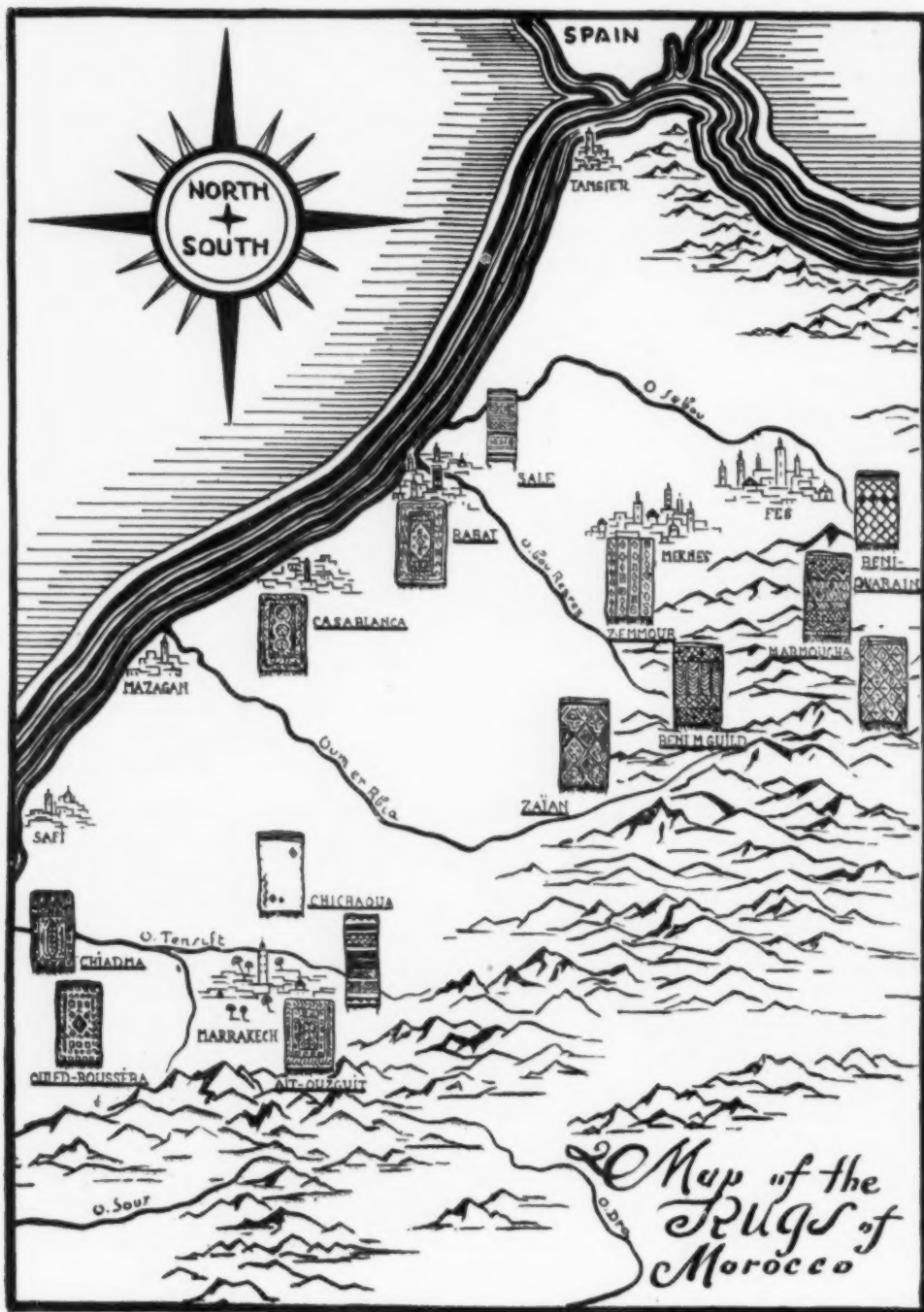
7. To appoint an adequate personnel. At present the personnel is composed of the chief inspector of the native arts workshops at Rabat, five inspectors residing in other cities, two clerks, seven technical agents who assist the inspectors, three technical agents who establish the graphic documentation, one dactylograph at Rabat, eight "chaouchs" who watch the museums and offices.

In the minds of those who organized the Service the museums are the indispensable instrument of the renovation which has been undertaken because they are to help to educate the officers and employees of the Service, the handicraftsmen whose only technical instruction had never been more than a limited and purely manual apprenticeship, the art lovers also, mostly Europeans who are not able to get hold of the rare native pieces through lack of time and money, and finally the buyers, many of whom need to be guided in their choice.



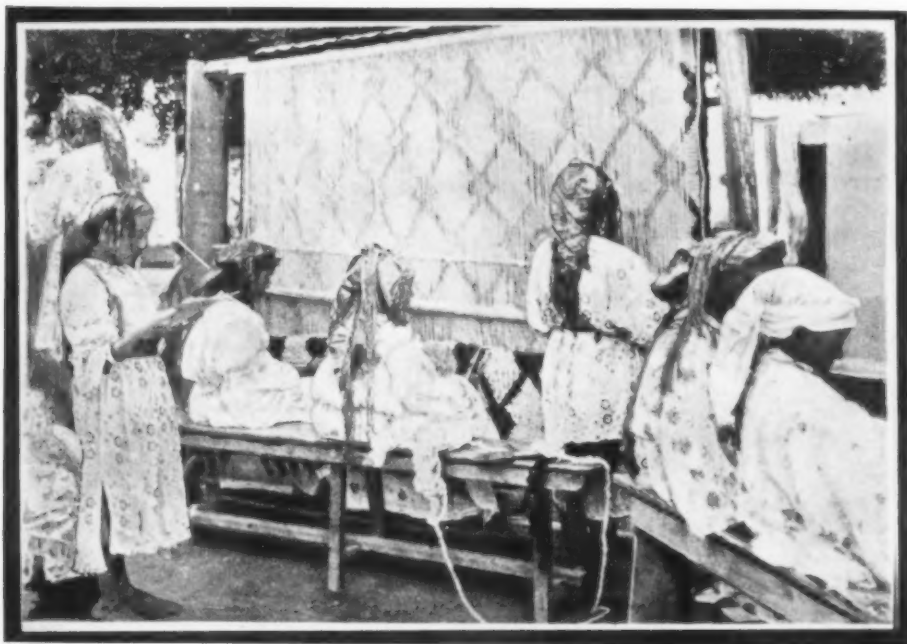
Officials of the French government set seals of authenticity on a group of Moorish rugs

At present there exist four museums of ancient native art at Rabat, Fez, Meknès, and Marrakech. They are located in princely buildings which are themselves interesting specimens of the architecture of bygone centuries, and surrounded by gardens of Moorish style. They contain collections already quite considerable of glazed potteries, damasked arms, wrought copper and bronze, handmade embroideries and laces, wool rugs, silk and wool cloths, embroidered leathers, bindings and illuminations, etc., of urban and rural origin, or in other words, Arab and Berber.





These rugs of Morocco are beautifully designed with abstract, geometrical motifs unspoiled by commercial requirements



The women of Morocco weave their rugs on upright looms. A girl reads to them while they work

These museums, permanently open to the public, have made a great impression on the natives, but the documentation on their crafts and industries has made an even more profound impression on them.

Besides a descriptive documentation, there exists a graphic documentation which consists of sketches, drawings, photographs, models, etc., which are distributed generously and free of charges among the private industries. Two of the most fortunate results of this documentation have been a return to tradition, and a considerable reduction of the time spent in apprenticeship.

Concerning the rugs, the service of native arts has finally established and

published the "corpus of Moroccan rugs" of which three volumes have already been published. Other monographs are being prepared which will describe with precision the technique and the origin of every industry and which will contain a large number of illustrations.

The method which enables the handicraftsman to work at home or at his own workshop with workers paid by him, has proved to be the most successful. The Service asks the handicraftsman to reproduce a particular object and discusses the price with him. The object once made is bought by the Service. This method used at Fez since 1915 has been used widely in other parts each time that the circum-



stances have permitted it. It has the advantage of giving to the most talented artisans a chance to succeed.

The government workshops have been maintained only in the case of the fabrication of wool rugs. The fame of the rugs of Rabat having been threatened by the mediocre production of certain industries, the workshop of Oudaïas at Rabat has been established. This workshop

produces only first quality rugs and reacts effectively against the inferior productions of other industries.

At Tangier, where the fabrication of rugs did not exist before the Protectorate, a small official workshop has been established to teach the fabrication of Berber rugs.

The women who work in these government workshops receive a salary



Weavings made by the natives for personal use as coverings or blankets

proportional to the amount of work they do. Those who teach apprentices receive a bonus.

When the official ceramics workshop of Safi succeeded in 1922 in forming sufficiently experienced handicraftsmen and in producing enough models that might be sold, it was granted a yearly subvention by the Protectorate and, besides, the permission to produce and sell independently.

SILK EMBROIDERIES

To occupy their leisure time in the harems, women embroidered cloths with silk, gold, and silver with which they used to adorn their trousseau and the furniture. Because they were intended for everyday use and done on ordinary cloths these embroideries have not been preserved. This makes it difficult for us to retrace the history of the development of these embroideries although up to recent times some women were still embroidering in harems.

Strolling through the souks or visiting the museums it is interesting to observe how the types of embroideries differ when we go from one town to another and to note how various moods have found expression in them.

Rabat, so remarkable for the architecture of its tower Hassane and its Almohade doors, is also remarkable for its embroideries where one seems to find the inextricable entanglement of the cacti which border its orchards. One finds, also, embroideries of flat stitches, sometimes monochrome, sometimes polychrome, and vividly contrasted like its blooming gardens.

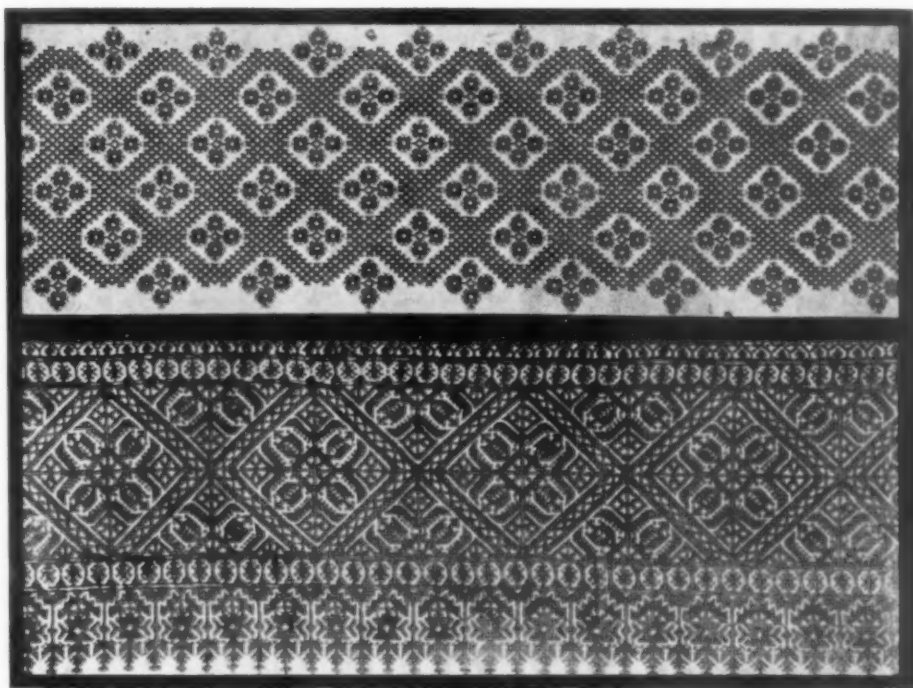
Fez, city more than a thousand years

old, which retains from the Merimides in the middle ages "medersas" embellished by all the Andalusian refinements, has kept since that period a delicate esthetic and exquisite feeling for ornamentation and color which persist through the needlework of its women—fine monochrome silk embroideries of subdued tones, done in petit point and reversible, with a rare patience, or sumptuous draperies set off with gold, all of them of an incomparable richness and of a great decorative value. Meknès, urbanized less than three centuries ago by one of the most famous sovereigns of the existing dynasty, seems to show in its needlework, where small vivid designs like precious stones—diamonds, rubies, opals, emeralds, amethysts are set in light or dark backgrounds—the polychrome aspect of the faïence mosaic of its majestic gates when the last rays of the sun shine on them.

Azemmour, known by the Portuguese in the 16th century, distinguished itself by making works of purple shade, displaying foliage, chimera, fleurons, hieratic birds which are found in Spanish or Italian embroideries of the 16th century, and even in rustic embroideries of the northern part of Russia.

Tétouan, which was inhabited by Andalusians after the second conquest and has no architecture, possesses specimens of very great richness and real splendor. They show evidence of a Hispano-Moorish background to which was grafted a Persian influence brought by the Algerois who immigrated since 1830. The influence is shown in the color as well as in the ornamentation.

The needleworks of Salé, next to



A woman embroidering and two examples of Moorish embroidered border patterns

Rabat, show not only an Andalusian influence but also many others. This can be explained by the fact that the pirates roamed the sea and went as far as the Iberic coast. From these expeditions they brought back slaves who probably had some influence in the harems of Salé. Thus we find two types of embroideries—one which shows the strict European monochromy and the other the rich fantasy of the barbarian polychromy.

The uses of these works were extremely varied. Some were to be part of the bride's trousseau, others were to adorn the home. To the trousseau belonged veils, kerchiefs, sashes, scarfs, dresses, and all the garments that are part of a layette and which were enriched with colored silk embroideries and even gold and silver embroideries. For the home were made napkins, tablecloths of all sizes, mattress covers, a multitude of pillows and cushions, curtains and drapes which occasioned sometimes the realization of sumptuous works.

The confection of these embroideries required a long and strict apprenticeship. And as the marriages took place when the children were very young, the little girls had to start their apprenticeship very early. The rich families had a teacher come to the harem and teach the little girls. The teacher was paid a salary and received also some presents. The poor families who could not afford such a luxury sent their children to a teacher in the neighborhood who would teach the manual arts to the little girls in the same way as the schoolmaster would impart the coranic education to the little boys. The teaching was not done at random but with the help of a book in which were collected

different motifs of embroideries arranged according to a certain order which displayed real educational principles.

It is unfortunate that the local arts have not been protected against the cheap foreign production and imitations of Moroccan embroideries. However, the Service has provided schools where the Mussulman girls can continue their art in the best of conditions.

EMBROIDERED LEATHERS

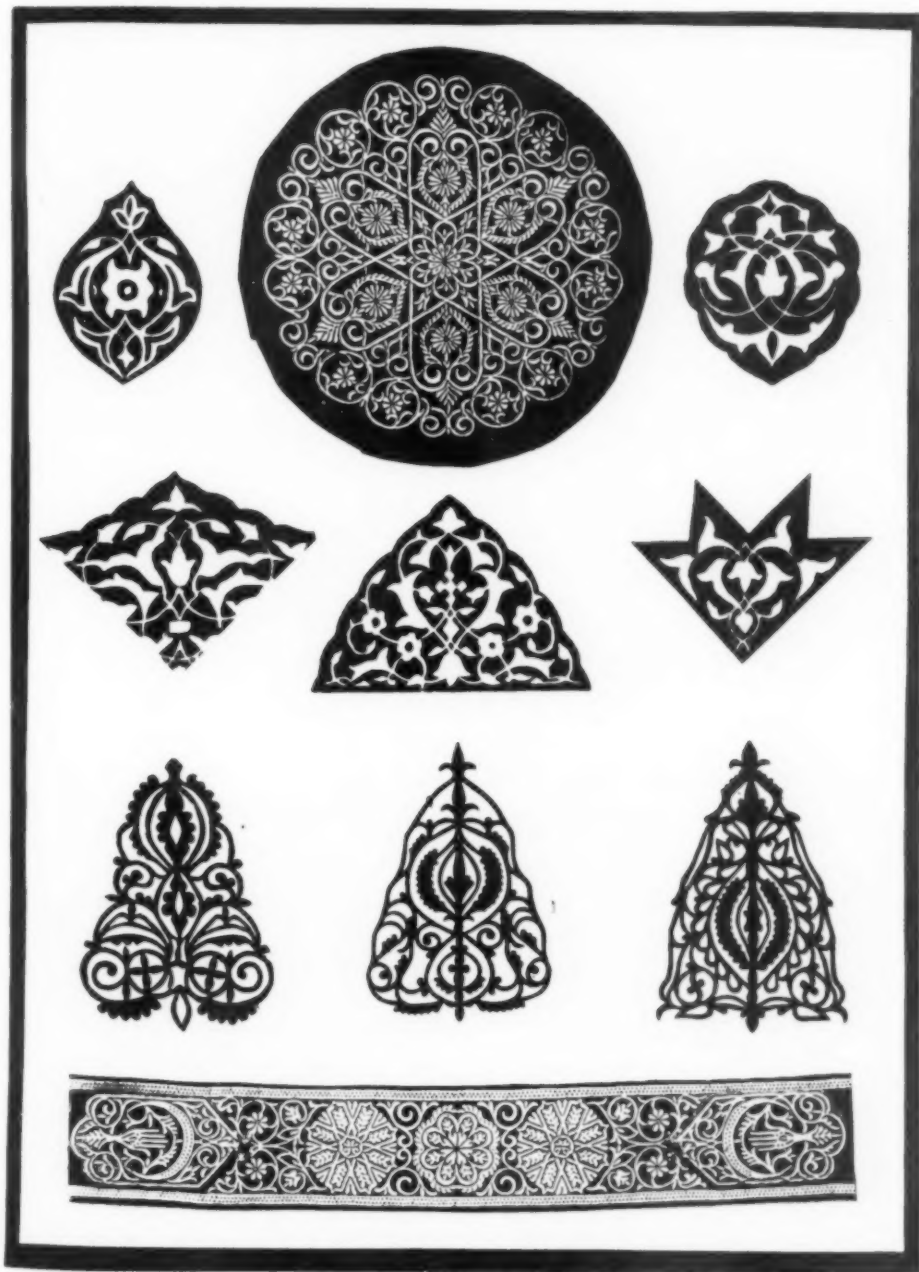
The saddle is perhaps the masterpiece of leather works. Embroidered with silk, silver or gold, incrustated with velvet, completed with the breastplate and the reins judiciously matched, of boucles and escutcheons of silvered, gilt, enamelled metal, sometimes enriched with precious stones, the saddle is a rich ornament of the Moroccan rider.

The gold embroidery is used for the "haitis" which are mural decorations used in city homes on the occasion of a great celebration (engagements, weddings). They are formed of five, seven and nine or more widths of velvet, alternately and usually red and green, ornamented with arcatures where the carved leather, sewed only as a background for the embroidery, is replaced by gold or cloth.

Tablecloths and pillows of all shapes are also embroidered with gold or silk.

The well-known Moroccan "bambouches" are also richly embroidered in all colors and worn by the women at festivities.

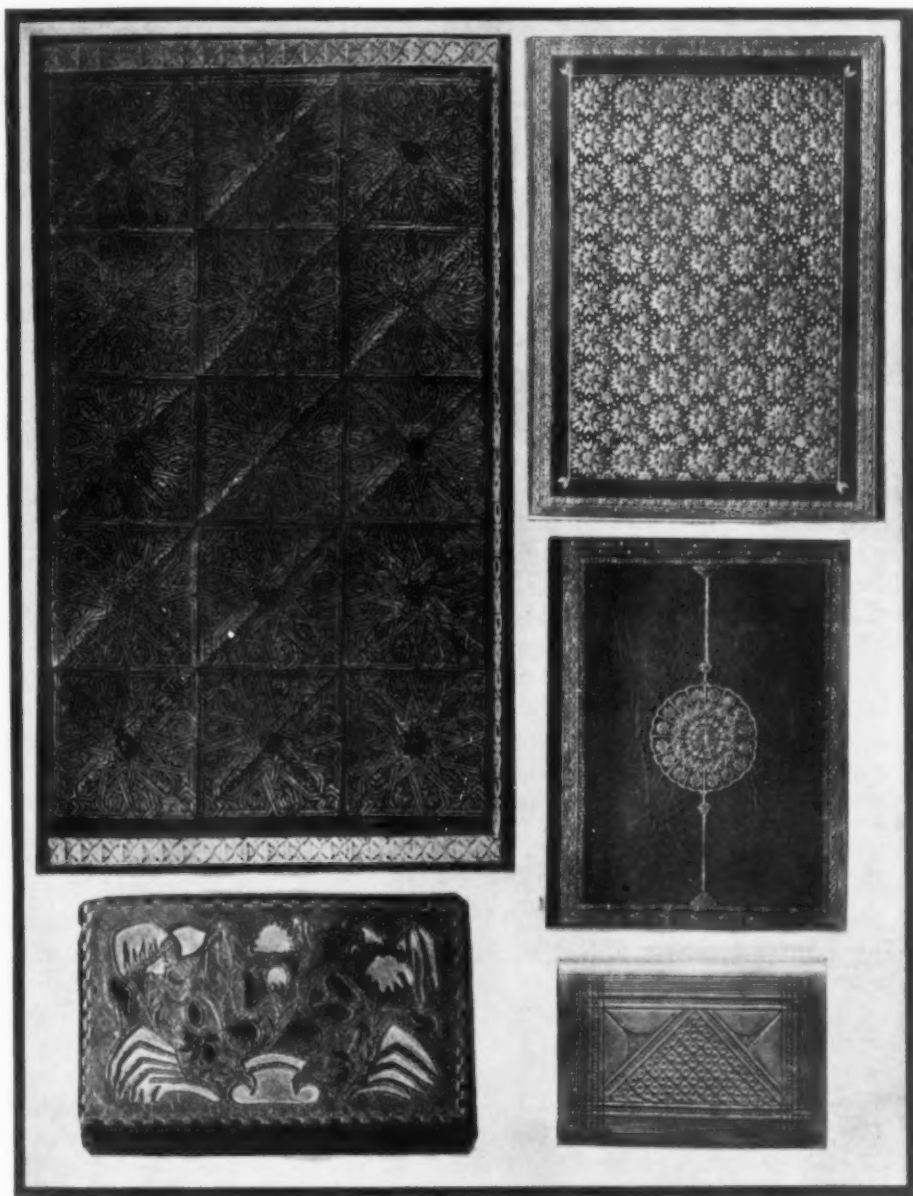
The fact that the women have abandoned, since the beginning of this century, the wide brocaded silk sash has helped the



Designs used for embroidering on leather. The woman's belt at the bottom contains two hand motifs. This design is Fatima's hand, used to ward off the effect of evil eyes



There is no country that excels Morocco's excellent leathercraft. The Moors have for centuries been known as the masters of leather tanning, dyeing, and decorating. Much of the above work is embroidered with narrow strips of colored leathers



Folios and portfolios in Morocco are enriched with intricate patterns, either embroidered in silk thread, leather strips, blank stamped, or gold and silver leaf stamped designs. These decorations are often enhanced with hand-painted colorings

development of embroidery on leather and velvet to a certain extent.

The ornamentation is full of floral arabesques. There are floral and leafy windings, symmetrical in the large compositions, which are attached to palmettes presenting a great deal of analogy with those of the French rococo. Sometimes there are also starlike polygons.

The sash represented at the bottom of the page has also, besides these ornaments, a thin crescent with a hand, a talisman against the evil eye.

These motifs, once cut out of leather or cardboard, are glued on a support, then covered with gold or silver thread or silk, with an awl or a needle. During the work the object to be embroidered is held within a sort of wooden case.

Besides the embroidery of leathers with metallic threads, we must also note the decoration of objects with thin thongs of white or colored leather, which came originally from the Riff and the Djebala, and which has been used considerably during the last fifteen years to decorate Moroccan leathers to be sold to Europeans.

EXCISED LEATHERS OF MARRAKECH

The Moroccan leathers and "filalis" of Morocco have been very popular in the past and have been put to a number of uses—containers of all kinds, tablecloths and pillows, seat covers, saddles, shoes, purses, belts and cartridge belts, cases and bookbindings, etc.

The processes employed were varied—repoussage, carving, excision, embroidery, studding, gilding, etc.

Very interesting works have been done in all the fields but the best ones have been

made for bookbinding, footwear, furniture and harness.

The process of excision is used only at Marrakech and consists of cutting away with a penknife some of the leather in certain places. Thus the designs stand out on a greenish-white background. This very simple process, which seems to have come originally from Mauritanie, Sahara, or Soudan, has not been imported to Marrakech with exclusively geometric and linear designs characteristic of these regions. There are found only polygonal, rectilinear or curvilinear fretworks, floral winding, lobed and trefled medallions, arches with lambrequins, etc., all familiar elements of the Hispano-Moorish art and its derivatives.

BOOK BINDINGS OF FEZ

Today we know of four types of book bindings in Morocco:

1. A purely Hispano-Moorish type, dating back to the 13th century with bands covered with a wide polygonal fretwork. In 1933 appeared also an entanglement of braids of which the ends were ornamented with dots and rosettes.
2. An oriental type, not as ancient, conceived after the classical Persian compositions of the 16th century, with a central ellipsoid medallion often adorned in the angles with floral arabesques slightly in relief obtained by the stamping of proper coins. The whole thing is within a border sometimes drawn with gold ink or sometimes embossed on gold leaf. A thin leaf of leather or of colored or gold paper filled out sometimes the arabesque space of the medallion.
3. A type with or without stamped or embossed medallion, characterized mostly

by one or two little chains around the border between plain listels, without gold. Of pure style this type seemed to have been in vogue toward the end of the 18th century. It was not made any longer in 1915.

4. A common type during the second half of the 19th century showing a strong Hispano-Moorish influence with its square medallion with small polygonal decoration set off with small floral motifs. The whole thing was obtained at the same time with stamping. Sometimes a listel, embossed on gold leaf, borders the whole thing.

As early as 1915 the Service of Native Arts looked for book binders worthy of this appellation. Only one could be found—Si Mohammed Bel Arbi Lahlou, who is still alive. He was given new tools and asked to form apprentices.

BERBER POTTERIES

The Berber potteries, of which the most curious specimens are found in the northern part of Morocco, are worthy of occupying a rank among the products of

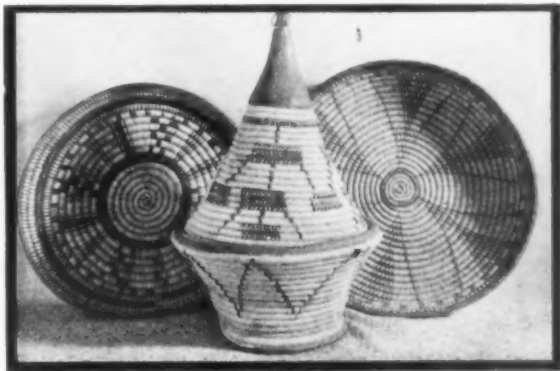
native art, especially those produced by the Gzenaia, the Tsoul, the Sless and in the mountains of Zerhoun, the decoration and the technique of which are particularly finished.

The Gzenaia and Zerhoun potteries have a certain likeness—ochre color, strictly black decoration, and harmonious shapes.

The Tsoul and Sless potteries have generally a white background on which black and red motifs stand out; some of them however have only black decorations on an ochre background, but they are considered very vulgar by the natives and for this reason are not much in demand. These potteries are almost always fabricated by women, made by hand and not turned like the urban potteries. They are baked in a very primitive fashion in holes faced with stones and covered with a small dried up palm tree, straw, or twigs of all kinds which serve as fuel.

In the Zerhoun and in the region of the Gzenaia, the black color is obtained by

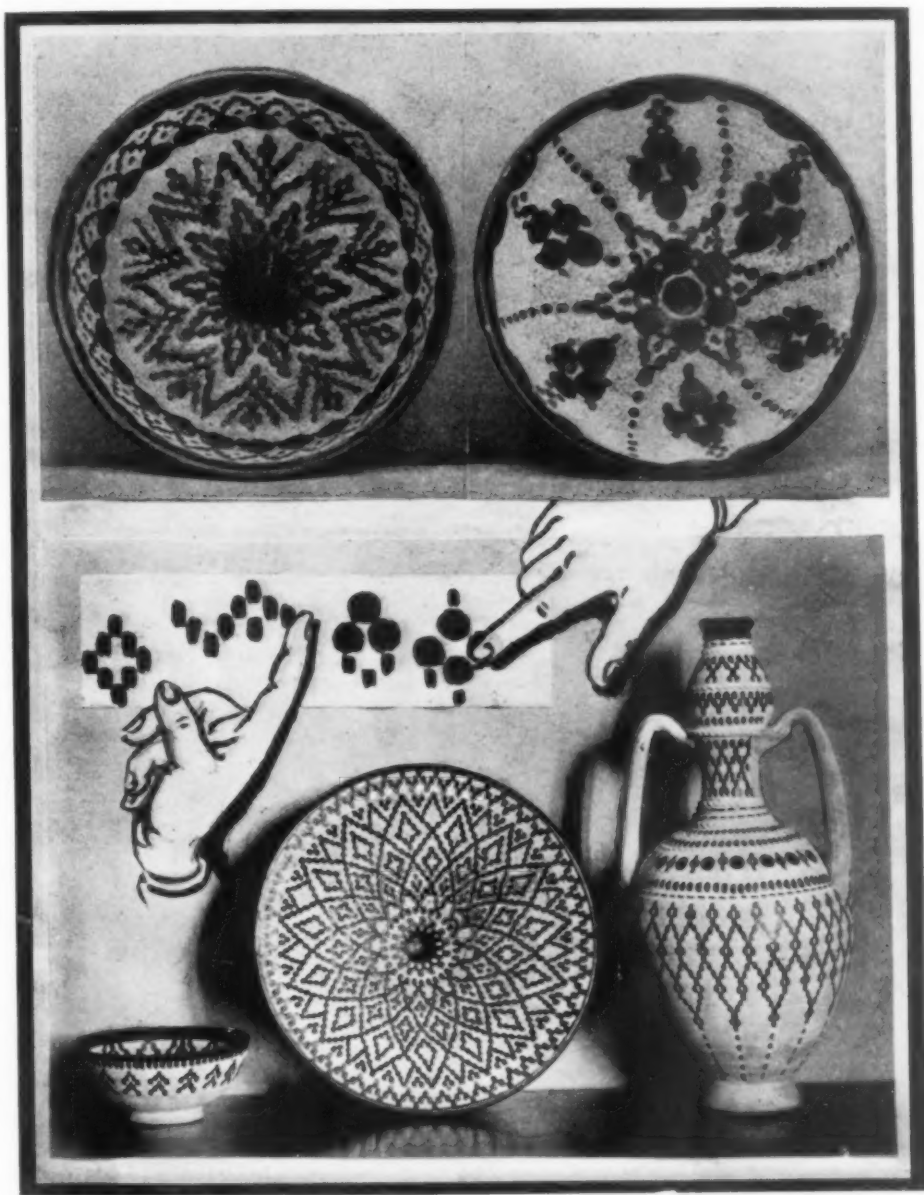
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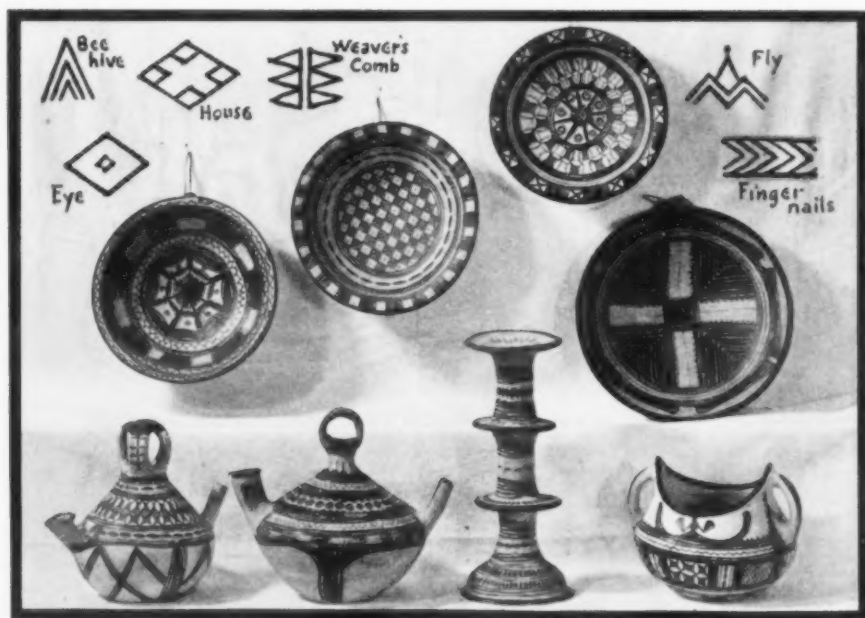
Basketry in Morocco is also an interesting craft



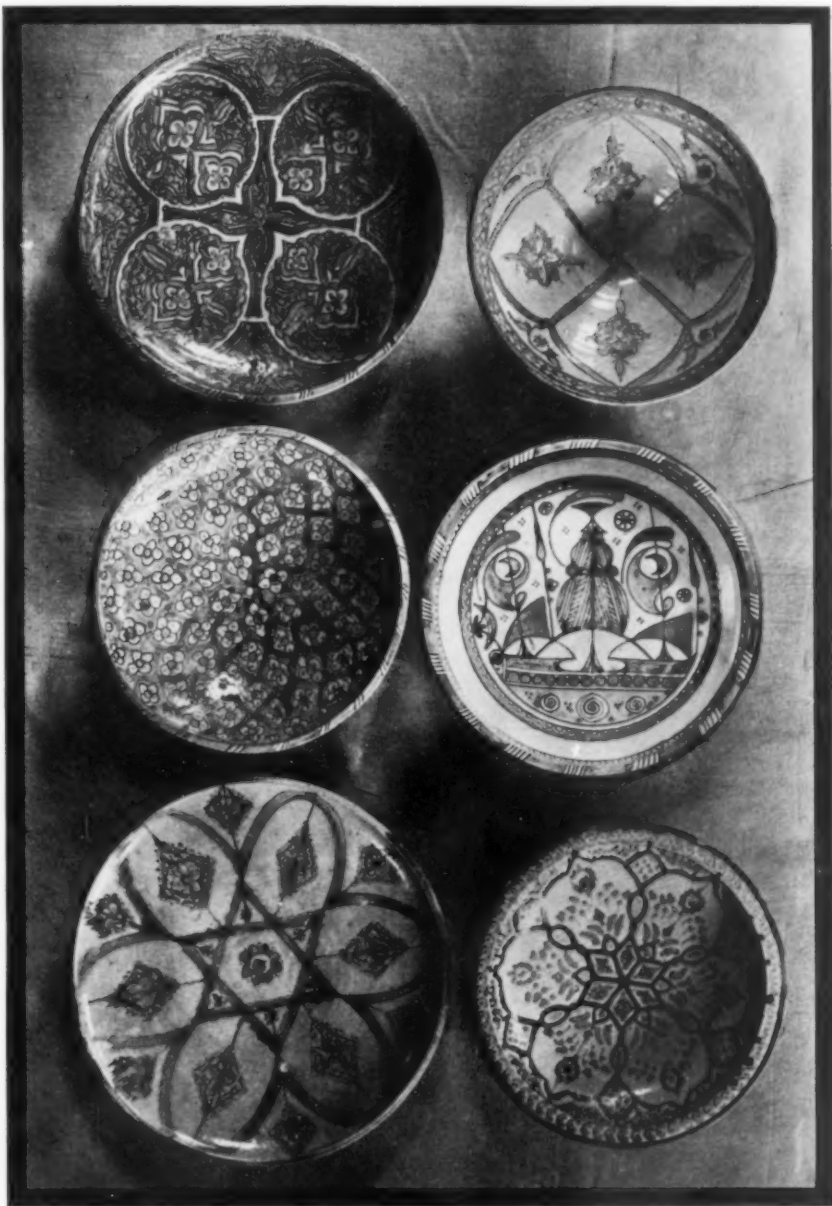
The pottery souks in Fez are always a picture of interest. The merchant is ensconced among his wares, which he purchased undecorated from the potter. Between attending customers he decorates the pottery with finger-printed designs, using tar as a paint. Sometimes the customer will purchase the piece undecorated and will decorate it himself on his way home, using a band of tar on the neck of the vase as a source of pigment



A group of tar decorated Fez pottery. The small dabs of paint are made with the side of the index finger, while the rounder spots are made with the full finger tip, as illustrated above



The Berber potter decorates her pottery with geometric lines, many of which form symbols. Several symbols are shown in the engraving above. The one of fingernails is a symbol to ward off the evil eye similar to the one of Fatima's hand much used by the Mohammedan



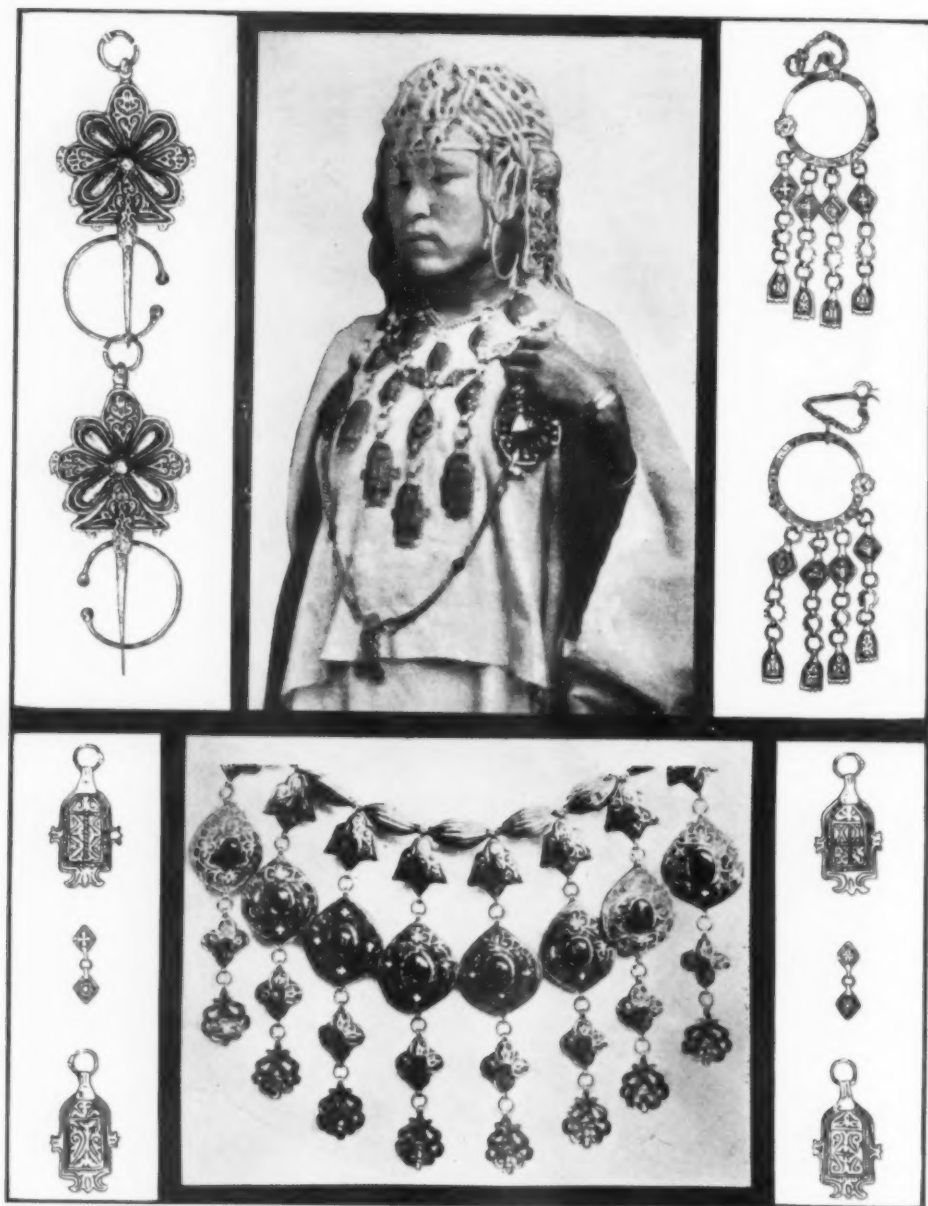
Six designs on Moorish pottery. These plates were made in Fez, Rabat and Safi, and the dominating colors are cream, turquoise and blue. Moorish pottery shops are always like a large paint palette of many harmonious colors



Brass and copper work from Morocco. Example D has two spaces in the lower center of the circle which are different. This apparent difference is not a flaw but has been done purposely. As no one can be perfect but Allah, the Mohammedan craftsman creates these "defects" in his work. Example E shows the use of Arabic writing as part of the decoration. An artistic musical instrument is included on this page



Moorish leathercraft. Example A has been made by cutting part way through the leather and peeling off the surface to make the pattern. Examples B are silk embroidered decorations. Other examples are cut leather patterns with leather strips inserted through the cut parts



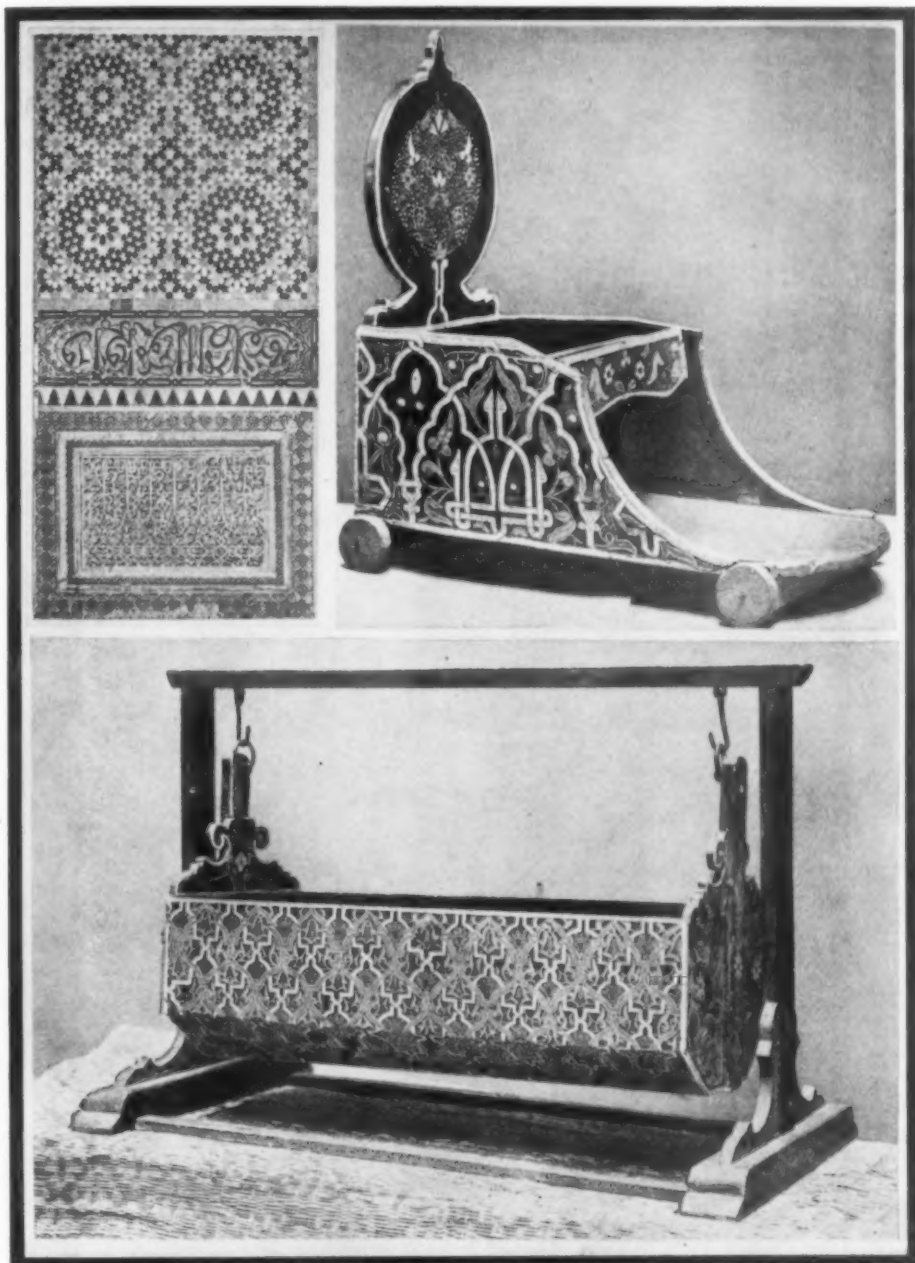
Berber jewelry is made of filigreed, engraved, and enamelled gold. Much of it is beautifully done and finest types are being revived



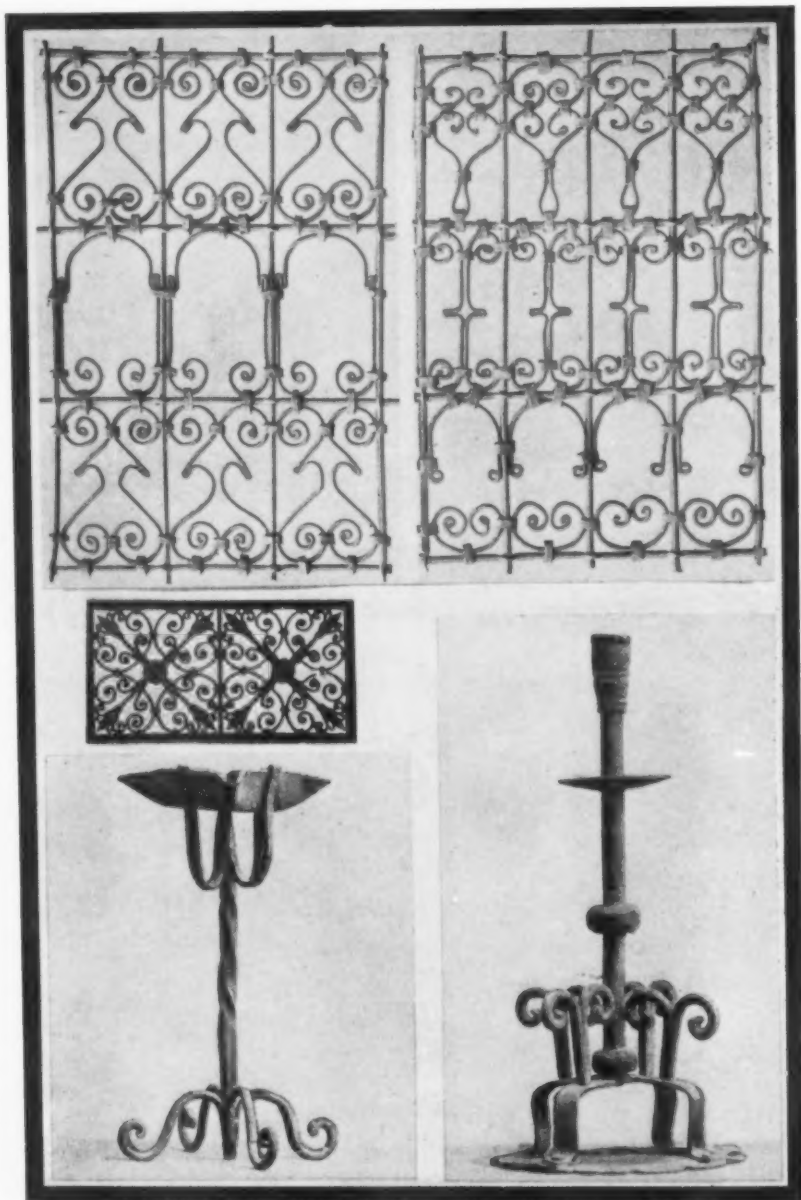
Metal vessels, incense holders, lamps, and other utility articles are artistically made in brass, copper, silver, and iron



Costume dolls from Morocco, the upper pair showing the Moorish costume while the lower pair show the Berber costume. The Berbers are the natives who formerly controlled Morocco but have been superseded by the Moors, Arabic tribes who came from the desert



Carved plaster and tile wall panels are definitely identified with Moorish Art since their invasion of Spain when the beautiful Alhambra and Cordova Mosque were built by them during their occupations in Europe. The child's carriage and cradle show fine design and form in woodwork



Moorish iron-worked windows are made from round and flat iron rods held in place with flat iron strips. Candlesticks and brassiers in iron are artistically designed by Moorish smiths

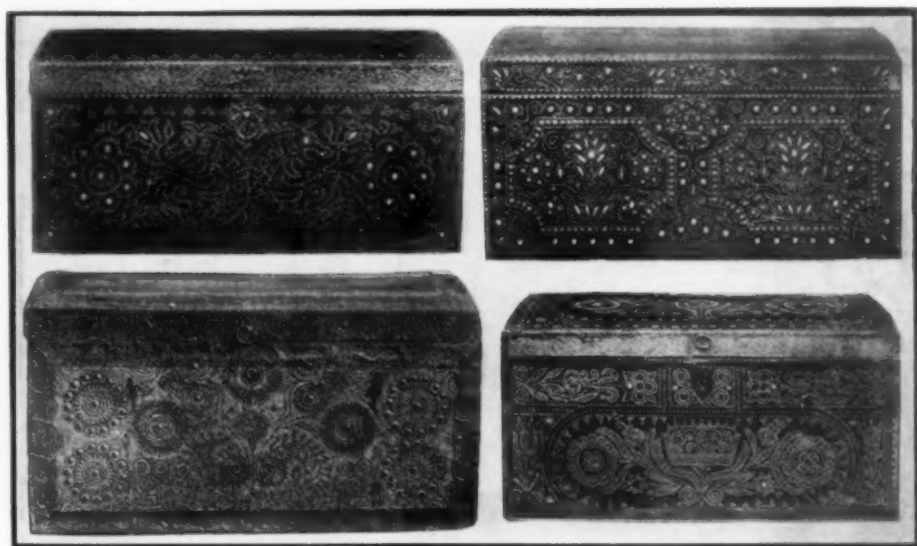
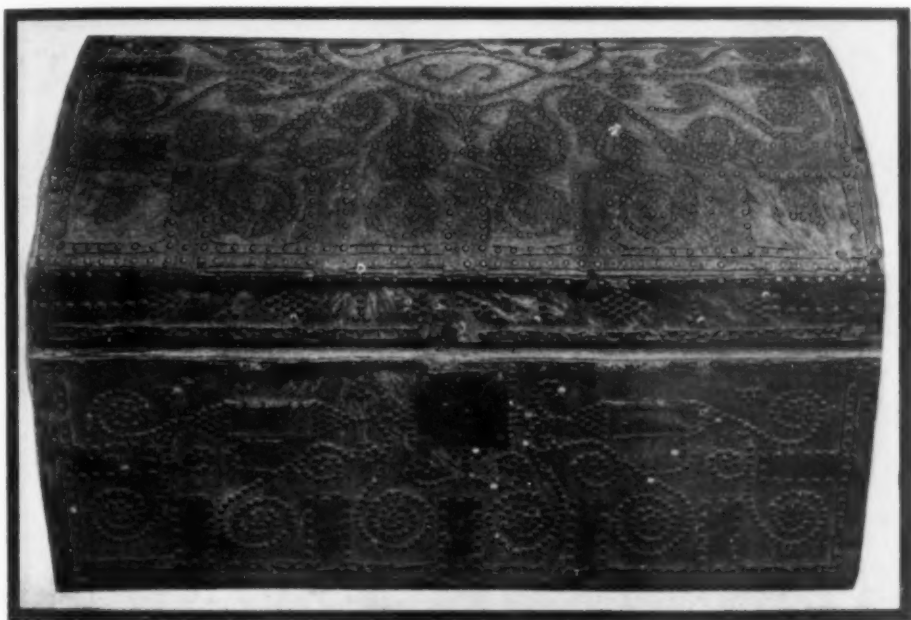


Wood being scarce in Morocco, but few wooden articles are used. Chests and taborets and wooden window grills are made for use, generally made up of small pieces of wood. The chest in this engraving is inlaid with mother-of-pearl and ivory lines.

Native pottery and a Berber saddle bag is also shown



Stamped, carved, and incised leather trunks embellished with fine hand-wrought iron clasps and locks are examples of fine antique Moorish work.



Brass-headed nails, studded over leather-covered trunks, make artistic patterns and handsome containers when executed by the Moorish artisan



Moorish women have textile-like patterns tattooed on their necks and breasts, on their arms and chin. Some have only a small motif on their forehead or on the bridge of the nose

The Service of Native Arts

(Continued from page 561)

the grinding of lentisk leaves, the juice of which is sometimes mixed with honey. The shade which results from this process is pleasing and rich looking.

The Tsoul and the Sless and most of the other tribes who fabricate potteries, use clays and minerals finely pulverized and mixed with water for the coloring of potteries.

The motifs, usually very simple and geometrical, are applied with a brush made of a few goat hairs held together in a little clay ball.

It would be hard to find a more primitive technique. It is interesting to note a rather great resemblance between certain Berber potteries and some ancient potteries, particularly those which come from the excavations of Elam and which date back to 3000 B.C.

POTTERIES OF FEZ DECORATED WITH TAR

Besides the brilliantly colored and enameled potteries of Fez there exist some less refined ones, commonly used, of a very curious and slightly rustic character, evoking more a Berber origin rather than urban, namely, the tar decorated potteries. Of these, the souk near Moulay Idriss is one of the most charming of Fez, bathed in a soft, slightly cold light which makes stand out the delicate pink or greenish grays of the terra cotta, and the beautiful black motifs.

The large dishes used to knead the bread, the urns that keep the water cool, the pots used to serve the "couscous," the bowls and pitchers are piled up so high in each shop that they leave scarcely enough room for the shopkeeper to sit down.

Many of these potteries are sold just the way they are when they are taken out of the kiln, others have superimposed surfaces of decorations which are supposed to represent objects of everyday life. But one must have a singularly powerful imagination to distinguish among them belts, tresses, balconies, etc.

The decoration of porous potteries, done only after baking, is not applied in the work-

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shops as is the case for the enamelled ceramics, but in the souk where they are sold and by the merchant himself while waiting for the customers. With the tip of his index finger dipped in thick tar sometimes mixed with manganese which adds reddish and warm shades, he composes his decoration of spots of various dimensions juxtaposed in geometrical figures where dominate the triangle and the losange; often also he uses very fine nets which look like a beautiful black lace.

Value of the Summer School in Art

The summer vacation period is becoming an increasingly important factor in the teachers' and students' extra-curricular activities. A wisely planned summer can be made to yield incalculable benefits in personal development and scholarship, without sacrificing the necessary relaxation between regular school terms. There should be something carefree in spirit about summer work, a lessening of classroom tension, and an easy access to things untried and methods unthought about. In other words, a spirit of research should be cultivated, for real scholarship and research ability are synonymous.

When the nature of research in art practice is understood and when it is cultivated in easy stages, it becomes especially inviting and takes on the "play-spirit" so much sought and so elusive in art practice. We have Whistler's word that "industry in art is not a virtue, but a necessity" and that the "labored" picture is not a work of art. There is a certain amount of psychology, and good plain "horse-sense" possible to the individual, and to keep the mind overburdened with methods and observations of our early training, when they should be outgrown, gets us exactly nowhere. Is it for this reason, therefore, once the foundation has been laid, that there should occur a rebirth, an evolution, a casting-off of the old and outworn ideas of one's early experiences, and a replacing of substance in the form of constructive and self-generated principles and methods to be found once the individual discovers the possibilities in research work in art methods and practice.

The summer schools of art are admirably suited for the teacher and the student of art in that they offer opportunity for study, work and play at a time when mankind's forces are at their best. There is joy and buoyancy in the sunshine of summer life. The urge to "go places and do things" is upon one and accomplishments are not hindered by innumerable obstacles incident to inclement weather conditions of a winter season. A sense of freedom prevails and the one's many petty responsibilities fade away.

(Continued on page xvi)

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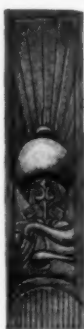
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Teachers' Exchange Bureau

Notes on advertising and educational
literature for Art Teachers' use

In this column will be found from time to time short notes about advertising and educational literature which may be used in the art classroom as an aid to teaching. Much of this material is well adapted for correlation work in the art class. The column will also mention new devices and helps for use in School Art Work. Catalogs and price lists should be filed for easy reference. Readers may secure copies of the items mentioned, as long as the supply lasts, without cost except as otherwise indicated, by writing to Teachers' Exchange Bureau, The School Arts Magazine, 101 Printers Bldg., Worcester, Mass. and enclosing a 3-cent stamp for each request.

Any device which adds to a teacher's efficiency, subtracts annoyances, multiplies facilities, divides labor, and finally reduces to a minimum the failures of pupils, is something to be desired. This pamphlet, "Emancipating the Teacher," published by DITTO, INCORPORATED, tells how these desiderata may be successfully accomplished. This particular pamphlet is quite free. In it are described duplicator and workbooks which are not free but are worth all they come to. Ask us for one of these DITTO pamphlets.

In the lives of nations a hundred years are but a day, but a hundred years seems an endless prospect for human realization. THE AMERICAN CRAYON COMPANY is enjoying the honors well earned of a hundred years of continuous service in the manufacture of crayons. In commemoration of the remarkable achievement, a beautiful souvenir edition of "Everyday Art" has been prepared and will be mailed to those requesting a copy. This interesting publication carries a well written history of the company from its inception in Waltham to the present time. The illustrations are particularly effective. With a copy of this pamphlet in hand one may enjoy the results of careful historical research presented in attractive dress of a company whose service has been constructive and permanent.

Under the sponsorship of the Leisure League of America, Inc., and the executive management of Roberts Everett Associates, there will open on May 1, in the city of New York, to remain open ten days, a "Hobby Round-Up." This is to be a national exposition of hobbies, sports, games, arts, handicrafts, and other diversions; organized to display and demonstrate, in an animated, colorful and dramatic way, the activities and accomplishments of the many

(Continued on page xiv)



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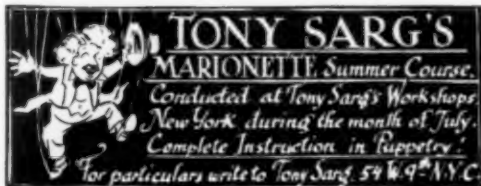
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Teachers' Exchange Bureau

(Continued from page xii)

organizations and individuals engaged in wholesome leisure-time interests. About fifty organizations will be represented in this unique and valuable exposition, in an advisory or active way. It will be presented in Commerce Hall, 800 x 200 feet, occupying the entire second floor Port Authority Commerce Building. Teachers and schools throughout the country should be interested in this project, literature about which is available to those who ask through this Bureau.

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To be sure, there will be educational programs each day for a week in July, and these will be largely attended and highly beneficial. But, after all, the National Education Association Summer Conference partakes as much of a holiday as a conference, and as such is thoroughly enjoyed.

It may be that some who go to Denver may find here an inspiration for a prize-winning article in the Travel Bureau Contest advertised on another page.

So in addition to sketch pad, notebook, and colored crayons, pack up your field glasses and whatever is essential to a week—or a month—in the open. If you want specific information about this big meeting, we will send it on application.

(Continued on page xvi)

CARNEGIE INSTITUTE OF TECHNOLOGY SUMMER SESSION

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By Alan Priest

48 full-page illustrations

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Order from the Secretary of the Museum

Fifth Ave. and 82nd St., New York, N. Y.

Teachers' Exchange Bureau

(Concluded from page xiv)

HAMMETT'S ART SUPPLIES is the title of a 32-page catalog and price list containing most of the items required in an art department. Hammett has been so long known by school people no introduction is in place here. But every school should have this catalog on file. Besides this general catalog, Hammett issues other pamphlets of special subjects—"Blackboard Catalog" and "Manual Art Supplies" (basket making, weaving, looms). A school without Hammett's catalogs is not quite up to date!

W. A. HALL & SON have been distributing leathers, tools, designs, and other necessities for craft workers in leather for a good many years. SCHOOL ARTS readers for twenty-five years and more are well acquainted with the name and the goods. They are keeping their stock up to date in every respect. If you have not on file their illustrated circulars, you should have. They will be sent free. In writing for literature, better enclose an extra 5-cent stamp for a card of samples. They are beautiful examples of the fine leathers always carried by the Halls.

Summer School in Art

(Concluded from page x)

It must be a poor environment, indeed, that cannot satisfy the summer students requirements for an enjoyable and profitable six-week vacation period of art work. An inventory of a summer school's resources for the prospective students' entertainment is not difficult. Has the school an adequate and capable staff of instructors offering training in accordance with the best professional standards? Is it the type of school whose graduates hold important positions as professional artists and teachers of art? Does the school afford cultural benefits by reason of its connection with an institution of higher learning? Is its summer location and environment all that it should be? Do summer activities include informal social functions, dancing, theatres, picnics, hikes and trips? Are there facilities for swimming, ball playing, golf, tennis, etc?

It is interesting to note that art schools are flourishing and that they will continue to do so. Art invades practically every branch of business and industry and there is an increasing demand for more thoroughly trained designers and artists. It is coming into its own in America, owing to the increasing progressive development of American civilization. The summer school should function ideally as a clearing-house of art information in all its ramifications; contemporary art and artists, art in highly specialized fields as in industrial design, illustration, etc. It should serve as an exchange for the comparison of viewpoints, methods and procedures in the public school system of art instruction for the benefit of the many excellently equipped and well-informed teachers of art in the schools of the nation.

PROF. GEORGE HESS
College of Fine Arts, Syracuse University

It's a help to both advertiser and publisher if you mention THE SCHOOL ARTS MAGAZINE xvi

SCHOOLARTS MAGAZINE



40¢ JUNE

VOL. 34
NO. 10

The New Officers of the Art Associations



President of Western Arts



President of Southeastern Arts



President of Eastern Arts

Western Arts Association Elects Frank C. Moore

Mr. Moore, the new President, is Supervisor of Industrial Arts in Cleveland. He is a graduate of Illinois State Normal University, University of Michigan, and Western Reserve. Besides his work as supervisor, he is on the faculty of Cleveland School of Education, Western Reserve University, and Akron University. He was Vice-president of Western Arts in 1934.

The new Vice-president is Jane B. Wellings, Head of the Art Department, Wayne University, Detroit, Michigan. Harry E. Wood, Director of Industrial Arts, Indianapolis, Indiana, is Secretary-Treasurer. Members of the Council elected were Jane Rehnstrand, State Teachers College, Superior, Wisconsin, and E. A. Hanenstein, Supervisor of Industrial Arts, Lima, Ohio.

The 1936 meeting will be in Nashville.

Knoxville's Art Director Heads Southeastern Arts Association

The Southeastern Arts Association meeting in Charleston, South Carolina, elected Miss Wanda L. Wheeler, Director of Art in Knoxville, Tennessee, as the new President. Miss Wheeler is a native of Knoxville and taught art in the grades and junior high before becoming Director of Art. She received her university and college training at the University of Tennessee, Tennessee State Teachers College, and George Peabody College.

For Vice-president the Association chose Miss Katherine Comfort, Director of Art, Girls' High School, Atlanta. Miss May Klutz of Coltrane School, Concord, North Carolina, was again made Secretary-Treasurer. The new Auditor is Miss A. Laura E. Blackshear, Illustrator, Division of Publications and Placements, University of Georgia, Athens, Georgia.

Southeastern's 1936 meeting will be in Nashville.

Walter H. Klar Elected by Eastern Arts Association

Mr. Klar is Director of Fine and Industrial Arts at Springfield, Massachusetts. After graduating from the Massachusetts School of Art, he served as Supervisor of Art in Greenfield, Massachusetts; Head of Art Department, Buffalo State Normal; Professor of Fine and Industrial Arts, University of Pittsburgh.

He was co-author with Theodore M. Dillaway of "Appreciation of Pictures" and co-author with C. Valentine Kirby and Leon L. Winslow in the writing of "Art Education in Principle and Practice."

William L. Longyear of Pratt Institute was elected Vice-president. Treasurer, Burton A. Adams, Technical High School, Springfield, Massachusetts. Members elected to Council, James C. Boudreau, Pratt Institute; Reginald Baker, New Rochelle, New York; Priscilla Nye, Bridgewater, Massachusetts; and Rachel Taylor, State Director of Art, Dover, Delaware.

The 1936 meeting will be in New York City.